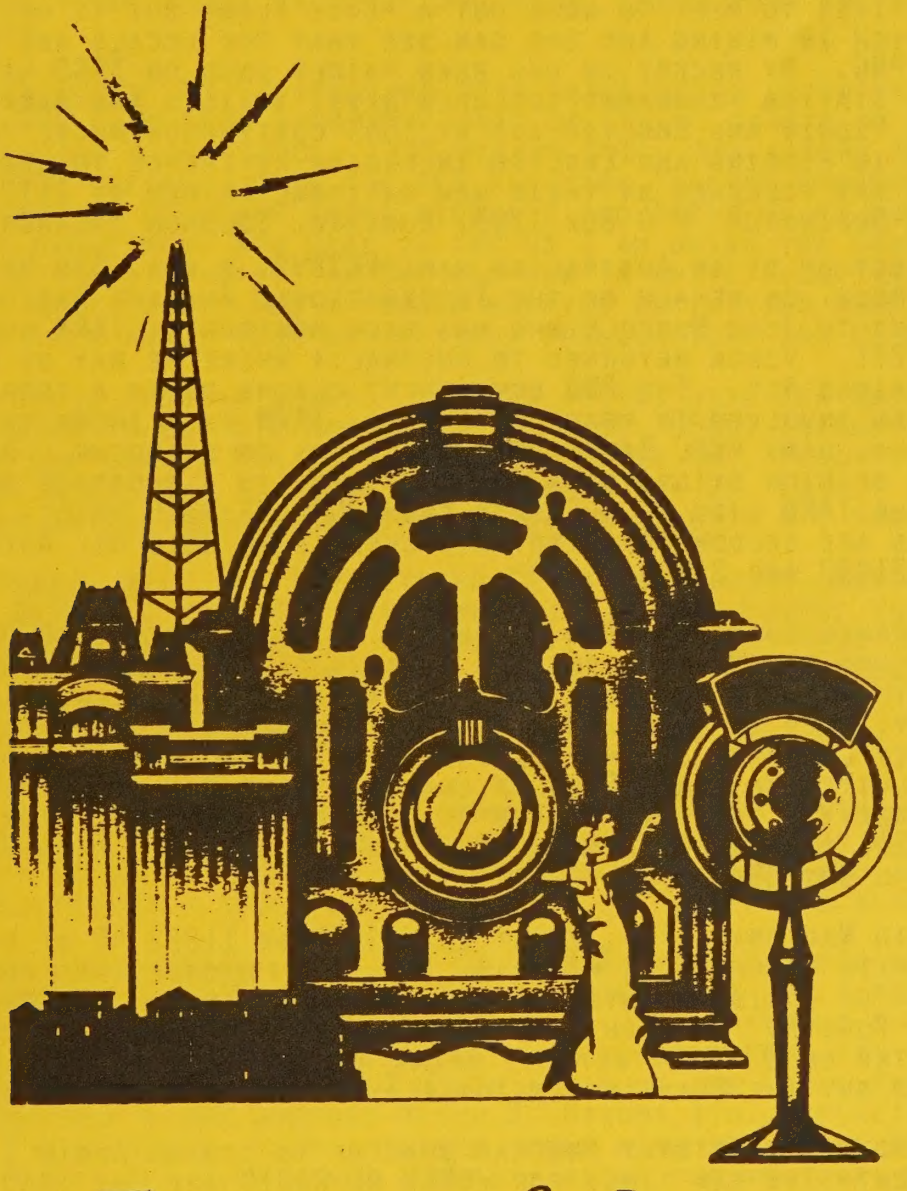
REVIEW OF INTERNATIONAL BROADCASTING



EMPIRE of the AIR

Issue 141 $2½ ISSN 0149-9971 Edited & Published by Glenn Hauser

AUSTRALIA (Bruce MacGibbon, OR) After requesting more cricket coverage from Radio Australia, Pete Patel, originally from India, received a reply that they would put it on 9580 between 1100 and 1200 UTC, on days when there is a match in the current test series through March 25. GH: more silly ball games instead of news for rest of us

AUSTRIA (Andy_Sennitt, SW Echo Jan. 23 via Kirk Baxter) I am sorry to report that Herbert Leutgeb, manager of the Austrian Radio transmitting station at Moosbrunn, passed away on Jan. 11. Mr Leutgeb was well known to DXers and SWLs, especially in Europe where he regularly attended the annual conferences of the European DX Council. SW listeners have lost another friend, who will be sadly missed.

BOUGAINVILLE (Arthur_T_Cushen, MBE, Invercargill, New Zealand, Jan. 31) The big interest here is Radio Free Bougainville which follows the lines of the old station on Esperanto [sic] Santos, Radio Venarama back in 1982. This one on Bougainville is a disputed territory, NZ sent up a warship for the PNG authorities and the Bougainville representatives to meet to work out a peace plan, but it has not succeeded. Bougainvile is rich in mining and one can see that the locals are keen to make it independent from PNG. My reception has been fairly good on 3880 heard from 0900 to sign off 1112 UTC. Station programme included news, notices and background to Free Bougainville both in Pidgin and English and at 1045 continuous music to 1100, then closing announcements in Pidging and English including reference to operation in the 13 metre band and this was followed by their new national anthem at 1112. Address is Humanitarian Aid Co-Ordinator, P O Box 1203, Honiara, Solomon Islands.

GH: RFB was set up by an Australian ham, VK2BVS, a.k.a. Sam Voron--pronounced to rhyme with maroon, on behalf of the International Amateur Radio Network, a.k.a. Glenn Baxter. Thanks to John Norfolk who has been monitoring IARN bulletins about this, 0000 UTC on 7291. Voron returned to Australia where he may be prosecuted under the Foreign Incursions Act. The PNG government claims he is a terrorist, whilst he has previously been involved in peace activism. IARN is a thorn in the side of ARRL, and many traditional hams feel Baxter has delusions of grandeur. Among other things a difference of opinion exists over whether there is a shortage of medicine on B'ville. You can get the IARN side of all this from 207-495-2215 voice, 207-495-2069 fax. The 13m broadcasts are seldom reported, but sked is Am 00 & 01, As/Pac/Af 04 & 07, Eu 12 & 13 between 21450 and 21500.

CANADA (CBC Radio Guide via Tim Flannery) We have kept WORLD OF RADIO listners and SHORTWAVES column readers informed in advance of CBC Radio's IDEAS topics this winter and here are the last few topics this quarter, 9:05 pm local time in March: Tue 17, Irish Rhapsody. Wed 18 & Thu 19, The Politics of Pain. Mon-Fri Mar 23-27, repeat of the 1991 Massey Lectures by Charles Taylor, "The Malaise of Modernity". Can be heard via Anik satellite, on some 50 kW MW channels near the border in major cities, on numerous local relays, some on FM; and on low-power 6160 kHz from B.C. and Nfld. Transcripts of IDEAS programs are available for $5 per hour, from CBC, P O Box 500, Station A, Toronto Ont M5W 1E6.

COLOMBIA Radio Nacional, Feb. 29 at 2325-2404 on 11822.46 at first in Spanish, then English 2335 with Colombia DX program, info about history and cultural events, local music, preview of coming events; acknowledged listeners' letters. Addr is Box 94321, [Santa Fe de] Bogotá. English is scheduled Saturdays only; strong but distorted audio, much better on //17862, reports Brian_Alexander, PA. A week or two earlier GH monitored this but the Spanish version played instead, supposed to be UTC Sun 0115.

COSTA RICA Another quarterly program shakeup is coming April 1. RFPI Mailbag mentioned that tentative new times for WORLD OF RADIO are Tue 1930, Fri 2000, Sat 1900, Sun 2300, each repeated 8 hours later--hopefully more precisely with new automation equipment, i.e. Wed 0330, Sat 0400, Sun 0300, Mon 0700. Mainly concerned with avoiding conflicts with DX and certain other programs, especially with ourselves on other stations, we find no problem with the Tue or Fri times, and the Sun times will avoid Letter from America at 2230 and Austrian SW Panorama at 0630 Mon, but we've asked RFPI to keep us at the Sat 1830 time to avoid DXPL at 1909, and Sun 0230 to avoid WOR on WWCR which during DST is expected to be UTC Sun 0305.

RFPI announced it would carry live coverage of Farm Aid, Sat Mar 14 from 1700 to 0500 UTC, and hoped to carry live broadcasts including phone-ins from a symposium at Eugene HQ later in March. First-quarter newsletter said this is Peace & the Planet--Native Wisdom, Native Rights and the Earth, with indigenous leaders from Arctic to

AZON, ON THE DATES MARCH 26-29. ONCE QUITE REGULAR IN THE AFTERNOONS ON 21465, PI HAS BEEN MISSING FROM THIS AND 15030 MOST OF THE TIME, APPARENTLY DUE TO A MIX-NG PROBLEM BETWEEN TRANSMITTERS, BUT 13630 USB WAS RECENTLY REACTIVATED, STILL 7375.

CUBA (VIA KEVIN KLEIN, WI) FIVE TRIPS TO CUBA! 1992 IS THE YEAR OF RADIO HAVANA CUBA'S 29TH INTERNATIONAL CONTEST. IF YOU'RE ONE OF THE FIVE FIRST-PLACE WINNERS, YOU'LL BE TREATED TO A TWO-WEEK VISIT TO CUBA. YOUR ROUND-TRIP AIR FARE WILL BE PAID FROM YOUR COUNTRY'S CAPITAL TO HAVANA [SO CANADIANS WOULD HAVE TO GO THRU OTTAWA? & AMERICAN THRU WASHINGTON??] ONCE IN CUBA, YOUR LIVING EXPENSES WILL BE COVERED AS OUR GUESTS. AMONG THE PLACES ON YOUR TRAVEL AGENDA: SCHOOLS, HOSPITALS, FARMS, FACTORIES, TOURIST SPOTS AND HISTORICAL SITES. AND IF YOU'RE ONE OF THE 20 RUNNERS-UP, YOU'LL ALSO RECEIVE A SPECIAL GIFT FROM RHC. TO ENTER, JUST ANSWER THIS QUESTION:

HOW HAS RADIO HAVANA CUBA CONTRIBUTED TO THE PROCESS OF UNITY AND IDENTITY AMONG THE PEOPLES OF LATIN AMERICA AND THE CARIBBEAN?

REMEMBER, DEADLINE FOR Y OUR ESSAY IS APRIL 30, 1992. SEND YOUR ENTRY TO RHC, P O BOX 6240, HAVANA, CUBA.

CHILE [NON] (KEVIN KLEIN, WI) I RECEIVED THIS UNSOLICITED LETER FEB. 25. PER MY FILES, I RECEIVED MY QSL CARD FROM RADIO NACIONAL DE CHILE, SIGNED BY CARLOS, IN 3/86 (CARLOS TOLEDO, ASHLAND HIGH SCHOOL, 1900 BEASER AVE., ASHLAND WI 54806) I AM A CHILEAN TEACHER AND DXER TAKING PART IN THE AFS VISITING TEACHER PROGRAM. FOR MANY YEARS I HAVE BEEN PROMOTING DX-HOBBY AMONG STUDENTS AND DXERS IN MY HOME COUNTRY THRU RADIO PROGRAMS AND DX MAGAZINES. NOW HERE IN THE US I AM DOING THE SAME WITH THE KIDS AT SCHOOL--TEACHING THEM HOW TO START IN SWL AND HOW TO WRITE RECEPTION REPORTS. I WILL BE BACK IN CHILE NEXT JULY. FOR MY RADIO RELATED ACTIVITIES HERE, I WOULD BE VERY HAPPY TO RECEIVE INFO ABOUT YOUR ACTIVITIES, PUBLICATIONS AND DX MAGAZINES.

ECUADOR (HCJB MARCH-APRIL PROGRAM NOTES) SALUDOS AMIGOS WITH KEN MACHARG, SUNS 0730 & 1000 TO S PACIFIC, 1900 TO EU, UTC MON NAM 0030, 0230, 0500, INCLUDES: MAR 15, 29, APR 12, 26, YOUR QUESTION PLEASE; MAR 22, APR 5, 19, WRITE ON. MONDAYS, DATELINE 90: MAR 16, AGING; MAR 30, AIDS; APR 13, BORN-AGAIN WOMEN; APR 20, EASTER SPECIAL. MUSICAL MAILBAG, SATS--APR 11, INTERNATIONAL OPEN LINE. [E.G. 0330 UTC SUN, EX-0130]

IRAQ (STEVE HUNTER, DREXEL HILL PA) I MONITORED "THIS IS BAGHDAD, RADIO IRAQ INTERNATIONAL" FROM 0034 TO 0100 UTC ON 11830 SAT. FEB. 22. ARABIC MUSIC, THEN NEWS OF THE REGION, PARTICULALRY YEMEN AND LEBANON'S SKIRMISH WITH ISRAEL. NEWS ITEMS WERE SEPARATED WITH INSTNRUMENTAL PORTIONS OF AMERICAN ROCK SONG, WHICH I COULD NOT IDENTIFY--MAYBE PAT BENATAR. THERE FOLLOWED A SHORT COMMENTARY IN ENGLISH UNTIL 0047, THEN ARABIC CONVERSATION BETWEEN MAN AND WOMAN. DON'T KNOW IF THEY QSL; WILL TRY ADDRESS IN PWBR 92.

(BILL PEEK, KING NC) R IRAQ ALSO USES 15445 FROM 2315 TO 0115, NOMINAL 15455 TO SOUTH AMERICA. TIMING OF ENGLISH SEGMENTS IS SO VARIABLE THAT THERE IS NO POINT IN LISTING LOGGINGS HERE. ANYWAY, SOUND IS OFTEN OF DISTORTED ON BOTH 11830 AND 15445 THAT IT CAN BE DIFFICULT TO DISTINGUISH ENGLISH FROM ARABIC. GH: 15445 BLANK MARCH 3

JAPAN (IAN MCFARLAND, RADIO JAPAN, FEB. 17) DX CORNER BEING RENAMED AND REFORMATTED IN APRIL. (WILLIAM WESTENHAVER, MARCH SPEEDX) A LITTLE BIRD TELLS ME THAT IAN WILL BE CONTRIBUTING REGULARLY TO RJ'S DX SHOW AS OF APRIL, AND THAT THE SHOW WILL BE RENAMED FROM DX CORNER. GH: ANOTHER ITEM, SOURCE MISPLACED, SPECULATES THAT MAGNE'S RECEIVER REVIEWS MIGHT RESUME. HOWEVER, A MONTH AHEAD OF THE USUAL APRIL 1 FISCAL YEAR SHAKEUP, DX CORNER GOT A NEW HOSTESS MARCH 8, HIROMI ITO, REPLACING SUMI TOGASAKI. THEY SOUND SO MUCH ALIKE, THAT A SWITCH COULD HAVE BEEN MADE WITH NO ONE THE WISER--STILL ALWAYS STARTS OUT WITH A FEW COMMENTS ABOUT THE WEATHER, PSEUDO-ENTHUSIASTIC DEPARTMENT-STORE GREETER STYLE. WHERE DO THEY GET THESE UNKNOWN CLONES WHILE IAN'S EXPERIENCE AND TALENTS ARE MOSTLY WASTED? THE SHOW HAS A NEVER-IDENTIFIED (MALE) GHOST-WRITER/PRODUCER, WHICH EXPLAINS WHY "ANYBODY" CAN HOSTESS IT.

JUPITER (JIM WILLETT, UKOGBANI, JAN BDXC COMMUNICATION) 9TH DECEMBER 0758 UTC 25.229 MHZ, NATURAL RADIO SIGNALS SOUNDING INITIALLY LIKE DATA BURSTS, ABOUT 14 SECONDS BETWEEN EACH BURST, LASTING 2-3 SECS AND SOUNDING LIKE SURF BREAKING ON A BEACH, WITH SIGNAL STRENGTHS UP TO 6/7. THE SOURCE--THE PLANET JUPITER. NOT THE FIRST TIME LOGGED, AS IN PAST HAD IT VERIFIED BY UNIVERSITY OF READING, USUALLY NOTED AROUND 25.2 MHZ, MORE PROMINENT IN EARLY JAN & FEB, NO QSL ADDRESS KNOWN. GH: WHAT BANDWIDTH?? ONE WOULD THINK THIS KIND OF THING WOULD BE RATHER WIDE, BUT YOU GIVE A PRECISE FREQ.

4

INTERNACIONAL	23:00
TIA TATA CUENTA CUENTOS	23:10
CUBA PARA LOS CUBANOS	23:20
MICRONOTICIERO	23:30
PARA LA JUVENTUD	23:35

PROGRAMAS SEMANALES

MENSAJE DEL CMDTE. HUBER MATOS			
VIERNES			21:00
SABADO		06:00	20:00
DOMINGO	06:00	12:00	21:00
CUBA EN VIVO Y EN DIRECTO			
SABADO		9:10	20:35
DOMINGO		9:10	20:10
NOSTALGIA			
SABADO		15:00	23:10
MUNDO CULTURAL			
SABADO			21:10
FECHAS DE AMERICA			
DOMINGO		04:35	20:35
DOCUDRAMA			
DOMINGO		16:00	23:10

OBTENGA SU CERTIFICADO DE SINTONIA, REPORTANDO SU AUDICION A:

AP. 8130
SAN JOSE 1000
COSTA RICA

AP. 2600
BARCELONA 08080
ESPAÑA

10021 S.W. 37 TH. TERRACE
MIAMI, FL. 33165
USA

AP. POSTAL 51403
SABANA GRANDE 1050
CARACAS, VENEZUELA

LA VOZ DEL CID TRANSMITE HACIA CUBA Y EL [illegible]
24 HORAS AL DIA.
LO HACE A TRAVES DE RADIO CAMILO CIENFUEGOS DE 8:00 A.M. A 12:00 P.M. POR LA FRECUENCIA DE 9.940 KHZ. BANDA DE 31 MTS. Y DE 12:00 P.M. A 8:00 A.M. POR LA FRECUENCIA DE 6.305 KHZ. BANDA DE 49 MTS.
RADIO ANTONIO MACEO: DE 7:00 A.M. A 7:00 P.M., FRECUENCIA DE 11.635 KHZ., BANDA DE 25 METROS; Y RADIO FRANK PAIS, DE 7:00 P.M. A 7:00 A.M. EN 7.3480 KHZ., BANDA DE 41 METROS.

LA VOZ DEL CID TRANSMITE 12,480 NOTICIEROS ANUALES, UNO CADA TREINTA MINUTOS:
BOLETIN INTERNACIONAL DE NOTICIAS
MICRONOTICIERO
NOTICIERO NACIONAL CUBANO (Se comentan algunas de las informaciones que diariamente transmite la radio cubana)
PANORAMA CENTROAMERICANO
NOTICIERO NICARAGUENSE
AQUI MIAMI (Con noticias de la ciudad de Miami)
BOLETIN DEPORTIVO
LA PERESTROIKA AL DIA (Con información de los cambios en el mundo comunista)
LINEA DIRECTA (Con las principales noticias del día)
NOTICIERO GIGANTE DE LA NOCHE (De una hora de duración)

ENTRE LOS PROGRAMAS DE ANALISIS Y COMENTARIOS POLITICOS SE ENCUENTRAN:
MENSAJE (A cargo del Cmdte. Huber Matos)
COMENTARIO DE ACTUALIDAD (A cargo del Dr. Mario Villar Roces)
EDITORIAL
CUBA PARA LOS CUBANOS
ENTREVISTAS Y REPORTAJES
VISTAZO
PANORAMA MUNDIAL
LA ECONOMIA AL DIA
ENFOQUE LITERARIO (Lectura de libros prohibidos en Cuba)
AL DURO Y SIN CARETA
TEMAS DE LA PRENSA INTERNACIONAL
DOCUDRAMA (Libretos de Armando Couto)
DEBATE PUBLICO (Retransmisión de programas de comentarios de la radio de Miami)
AL PAN PAN Y AL VINO VINO (Con la conducción de Agustín Tamargo)
CUBA EN VIVO Y EN DIRECTO (Programa del Comité Cubano Pro Derechos Humanos)
CAMPANAS DE LIBERTAD

PROGRAMACION DE SATIRA POLITICA
EL SHOW DE TITO (Dirección y producción de Tito Hernández)
TODO EL MUNDO CANTA (Con Severino Puente, Lydia Monte y Tito Hernández)
TIA TATA CUENTA CUENTOS (Imitaciones del Bruno Castro por Tito Hernández)

SE TRANSMITEN TAMBIEN PROGRAMAS CULTURALES Y DE INTERES GENERAL
EL PERSONAJE HISTORICO
CIENCIA Y TECNICA
MUNDO CULTURAL
POR LOS CAMINOS DEL MUNDO
VARIEDADES
NUESTRO INSOLITO UNIVERSO
GUATEQUE CAMPESINO
FECHAS DE AMERICA
LA MEDICINA AL DIA
NUESTRA PROGRAMACION TIENE ESPACIO PARA LOS GRUPOS RELIGIOSOS QUE EN CUBA SON DISCRIMINADOS

CUBA INDEPENDIENTE Y DEMOCRATICA

LA VOZ DEL CID
VOZ DE LA RESISTENCIA

PROGRAMACION

[THIS UNDATED PROGRAM SCHEDULE FOR THE CUBAN CLANDESTINE APPEARED IN THE RADIO MAGAZINE, JANUARY. NOTE THAT TIMES ARE CUBAN UTC-5, SOON TO BE UTC-4 DURING DST]

"LA VOZ DEL CID"
PROGRAMACION

MADRUGADA
Inicia sus tunsmisiones en la frecuencia de 6305 KHZ banda de los 49 metros.

HORA DE CUBA	
HIMNO NACIONAL CUBANO	00:00
LINEA DIRECTA	00:02
CAMBIO DE FRECUENCIA	00:17
MUSICA INSTRUMENTAL	00:20
IDENTIFICACION DE LA PLANTA	00:29
MICRONOTICIERO	00:30
EDITORIAL	00:35
MOMENTOS INOLVIDABLES	00:40
BOLETIN INTERNACIONAL	01:00
REENCUENTRO CON MEME SOLIS	01:10
BOLETIN INTERNACIONAL	00:00
EL PERSONAJE HISTORICO	02:10
CUÑAS MUSICALES	02:15
AQUI MIAMI	02:00
PANORAMA MUNDIAL	02:30
LA ECONOMIA AL DIA	02:40
CUÑAS MUSICALES	02:45
BOLETIN INTERNACIONAL	03:00
LA TREMENDA CORTE	03:10
NUESTRO INSOLITO UNIVERSO	03:30
CIENCIA Y TECNICA	03:35
NOTICIERO NICARAGUENSE	03:45
CUÑAS MUSICALES	03:55
BOLETIN INTERNACIONAL	04:00
POR LOS CAMINOS DEL MUNDO	04:10
CENTRO AMERICA AL DIA	04:20
CUÑAS MUSICALES	04:30
ENTREVISTAS Y REPORTAJES	04:35
CUÑAS MUSICALES	04:50
NOTICIEROS DE MIAMI	05:00
CUBA PARA LOS CUBANOS	05:15
HOROSCOPO	05:25
GUATEQUE CAMPESINO	05:30
NOTICIERO NACIONAL CUBANO	05:45
NOTICIEROS DE MIAMI	06:00
HOROSCOPO	06:15
TIA TATA CUENTA CUENTOS	06:20
VISTAZO	06:30
COMENTARIO DE ACTUALIDAD	06:40
SERMON DE MONS. ROMAN	06:45
BOLETIN INTERNACIONAL	07:00
HOROSCOPO	07:10
AL DURO Y SIN CARETA	07:10
MICRONOTICIERO	07:30
TEMAS DE LA PRENSA INT.	07:35
CAMBIO DE FRECUENCIA	07:45

MAÑANA
Cumbio de frecuencia transmite en los 9940 KHZ Banda de los 31 metros

BOLETIN INTERNACIONAL	08:00
HOROSCOPO	08:10
EL SHOW DE TITO	08:25
MICRONOTICIERO	08:30
BOLETIN DEPORTIVO	08:35
LA TREMENDA CORTE	08:40
BOLETIN INTERNACIONAL	09:00
DESFILE MUSICAL	09:10
MICRONOTICIERO	09:30
LA ATALAYA	09:35
VARIEDADES	09:45
CUÑAS MUSICALES	09:50
HOROSCOPO	09:55
BOLETIN INTERNACIONAL	10:00
CUÑAS MUSICALES	10:00
LA ECONOMIA AL DIA	10:15
CIENCIA Y TECNICA	10:20
LA PERESTROIKA POR DENTRO	10:30
ENFOQUE LITERARIO	10:40
HOROSCOPO	10:55
BOLETIN INTERNACIONAL	11:00
MUSICA LIBRE	11:10
MICRONOTICIERO	11:30
TODO EL MUNDO CANTA	11:35
EDITORIAL	11:55

TARDE

LINEA DIRECTA	12:00
BOLETIN DEPORTIVO	12:15
TIA TATA CUENTA CUENTOS	12:20
MICRONOTICIERO	12:30
COMENTARIO DE ACTUALIDAD	12:35
AQUI MIAMI	12:40
TEMAS DE LA PRENSA INT.	12:50
BOLETIN INTERNACIONAL	13:00
AL DURO Y SIN CARETA	13:10
CUÑAS MUSICALES	13:25
EL SHOW DE TITO	13:30
NOTICIERO NICARAGUENSE	13:45
NUESTRO INSOLITO UNIVERSO	13:55
BOLETIN INTERNACIONAL	14:00
REENCUENTRO CON MEME SOLIS	14:10
BOLETIN INTERNACIONAL	15:00
DEBATE PUBLICO	15:10
BOLETIN INTERNACIONAL	16:00
POR LOS CAMINOS DEL MUNDO	16:10
PANORAMA MUNDIAL	16:20
MICRONOTICIERO	16:30
COMENTARIO DE ACTUALIDAD	16:35
DESFILE MUSICAL	16:40
BOLETIN INTERNACIONAL	17:00
MUSICA LIBRE	17:10
MICRONOTICIERO	17:30
CENTRO AMERICA AL DIA	17:35
SERMON MONS. ROMAN	17:45
BOLETIN INTERNACIONAL	18:00
LA ATALAYA	18:10
EL PERSONAJE HISTORICO	18:20
VARIEDADES	18:25
MICRONOTICIERO	18:30
PARA LA JUVENTUD	18:35

NOCHE

LINEA DIRECTA	19:00
NOTICIERO NACIONAL CUBANO	19:25
TODO EL MUNDO CANTA	19:40
NOTICIERO GIGANTE	20:00
PROGRAMAS VARIADOS	21:00
LA PERESTROIKA POR DENTRO	21:30
CONSIGNAS Y/O CUÑAS	21:40
TEMAS DE LA PRENSA INTER.	21:50
BOLETIN INTERNACIONAL	22:00
EL SHOW DE TITO	22:10
AL DURO Y SIN CARETA	22:25
ENTREVISTAS Y REPORTAJES	22:50
CUÑAS MUSICALES	22:55

KIRIBATI (David Norcross, Guam) Radio Kiribati on unannounced 14917.7, SIO 333, local Saturday Jan. 11; 0600 woman giving news including typhoon Axel devastating Republic of Marshall Islands. And Betsy in Vanuatu. (Kiribati is east of typhoon alley and rarely gets hit); 0615 pop music, frequent time checks; 0628 local announcements concerning interview for open position and some public officers to "make themselves available". Long discourse on requirements for employers tax filing by Jan. 25. Fine is $10! On local Sats, COUNTRY WESTERN USA program is on 0630, probably best fidelity you can get. 0700 into language assumed I-Kiribati, till after 0800; usually is off earlier. Possibly no ute requirements on weekend.

KUWAIT (Bob Thomas, CT) Kuwait News Agency reports: R Kuwait to resume external transmissions Feb. 17, 0400-1405 on 6055, 1315-2345 11990, all in Arabic, relays of domestic service, 500 kW. Tho transmitter buildings bombed in Gulf War, most antennas survived. English to N America may be on by early March.

GH: Later 15505 added instead of 11990 after 1800, still no English heard.

MOROCCO (Harry Riddell, Rochester NY) Unusual logging: Heard Radio Rabat, Jan. 20 from 1620 to 1658in English on 17595. ID on half hour"This is the English service of Radio Rabat, Morocco." Strong and clear. No schedule heard; may be Mon-Fri or less, as not heard on weekend.

(Brian Alexander, PA) Monitored English sked, Feb. 23-29: 11920 Sunday only at 19-20 17595 Mon-Fri 1532-1700; 17815 Sat only 1705-1800; 17595 had news, pop music, talk with IDs as RTM and Marocaine Radio.

NETHERLANDS (GH) R Netherlands reorganizes its English programming March 29 to areas other than North America. In Spanish, GH contributes DX news to Radio-Enlace, Fridays now starting the first week of the month, and continued the second; however, in May expect special reports on clandestines. Gabriel Ivan Barrera, Argentina, does the DX reports third and fourth Fridays. Airs several times, such as UTC Sats 0002 on 15315 via Bonaire.

RUSSIA (Brian Alexander, PA) New Wave Radio Station, 11830, March 1 at 0700-0800: sign-on with time pips, Russian/English IDs and announcements. Mostly Russian talk by man and woman; Russian pop music, US big band music. Occasional English IDs, Moscow address. Sked given as Tue, Wed, Fri, Sun at 0700-0800. Nothing heard on 15560 or 15230; into R Moscow IS at 0759; fair-good signal.

(Jerry Berg, MA, Fine Tuning) Same broadcast Feb. 14 said this in English: You are listning to New Wave Radio Station, NWRS is for businessmen...for those who want to deal with our market. We'll tell you about economic situation in Russia and the CIS. You'll learn about new economic laws and rules, you'll make acquaintances with most.. ..companies and stock market. You'll meet famous businessmen of our state and from abroad who make their business in our country. And sure, you ll hear a lot of music, and no doubt of it, a lot of advertising.

SOUTH SANDWICH ISLANDS (via Bill Flynn, OR, early Jan) DXers! S Sandwich DXpedition is a go! QRV from March 21, 1992 for two weeks. All bands and modes including SSB/CW/RTTY/Satellite on 6 thru 160 meters. Your $$ appreciated via AA6BB/7 (QSL manager), Jerry Branson, 93787 Dorsey ln, Junction City, OR 97448.

SWITZERLAND (Bill Peek, NC) SRI has announced that from March 29, its programming blocks will begin at 00, 02, 04, 06, 09, 11, 13, 15, 17, 20, 22, with English the first language in each block. North American service remains at 02 & 04.

(Larry Nebron, CA, SW Echo Feb. 1 via Kirk Baxter) SRI reported Jan. 31 that with the start of summer time Mar 29, a new look and new sound would start. New program structure in various languages. In English, remodeling: Monday-Friday, DATELINE is goin'modular: first 15 minutes with 5 minutes of international and Swiss news, then comment, analysis, interviews about Switzerland and its activities in the world, and vice versa. Second 15-min-module, close look at Swiss fabric, some days devoted wholly or particularly /sic/ to specific themes. For example, Mondays science and technology, Wednesdays business and economics, Fridays culture and the arts.

UNITED ARAB EMIRATES (Mrs Leslie Edwards, PA) UAE Radio, Abu Dhabi has a neat letters program Mondays at 2300, other days and times when letters come in; Mr MacMillan has quaint accent, listen intently. Ramadan sked shows 22-24 on 13605 only til Apr 4.

U S A (GH) WJCR, THE NON-COMMERCIALLY-LICENSED FM STATION IN UPTON, KY AND SOURCE OF THE PRAYERLINE PROGRAM ON WWCR, IS ABOUT TO GO ON SW ITSELF. A 50-KW REBUILT AM TRANSMITTER WAS EXPECTED TO BE DELIVERED MARCH 1, AND COULD BE READY TO GO ON THE AIR A WEEK LATER; HOWEVER, THE TARGET DATES HAVE TYPICALLY CONTINUALLY SLIPPED. FIRST FREQUENCY AUTHORIZED BY FCC IS 7490, WHICH WWCR ABANDONED A FEW MONTHS BACK DUE TO CO-CHANNEL SOVIET INTERFERENCE. WJCR ORIGINALLY PUBLICIZED 7485, 7540, 15660, 15675. PLANS TO GET 3 MORE SUCH TRANSMITTERS IF SATISFIED WITH THE FIRST, AND THEN RUN THEM IN TWO PAIRS FOR 100 KW EACH; 24 HOUR OPERATION, WITH 15 HOURS OF IT GOSPEL MUSIC, THE REST PRAYERLINE AND OTHER PROGRAMMING. UTC MARCH 11 AFTER 0000, NOTHING ON 7490.

WWCR NASHVILLE HAS BEEN PROMOTING THE ADDITION OF OLD-TIME RADIO SHOWS SUCH AS FIBBER MCGEE & MOLLY, IN APRIL. OCCUPYING FORMER RADIO MIAMI TIME ON SUNDAY EVENINGS IS THE SHOOTING BENCH, FOR GUN-FANS, 2300 ON 15690, 0000 ON 7435. RADIO KHALISTAN, A PUNJABI-LANGUAGE PROGRAM PRESUMABLY PROMOTING SIKH SEPARATISM IN INDIA, RUNS MONDAYS 1215-1245 ON 15690, 2230-2300 ON 12160. AMERICAN DISSIDENT VOICES, NEO-NAZI SHOW AUS WEST-VIRGINIEN LIKE VOICE OF TOMORROW, AIRS THURSDAYS 2230 FOR A FEW MORE WEEKS DUE TO CONTRACT; WWCR SAYS IT WAS MISLED ABOUT THE ACTUAL NATURE OF THE PROGRAM. VOICE OF YOUNG ALBANIANS IN EXILE KEPT SHIFTING TIMES, LATEST 0700-0800 SUNS ON 7435; SPAWNED ANOTHER ALBANIAN CLAND, VOICE OF KOSOVO, TUE & THU 0730 ON SAME. AFTER FREQUENT TIMESHIFTS, WORLD OF RADIO SEEMS TO HAVE SETTLED INTO SKED ON BACK COVER, BUT EXPECT ALL WWCR (AND WRNO) PROGRAMS TO SHIFT ONE UTC HOUR EARLIER APRIL 5 DUE TO DST. OH, IN A PRESS RELEASE WWCR SPELLS VOYAIE IN ALBANIAN AS ZERI I RINISE SHQIPTARE NE MERGIM

RADIO NEW YORK INTERNATIONAL, UTC MONS 0100-0600 PM 7435, HAS BEEN ADVERTISING A DON'T VOTE REPUBLICAN T-SHIRT FOR A $25 DONATION (PLUS $2 FOR AN OPTIONAL PURPLE MARKER TO DELETE DON'T, OR REPUBLICAN, DEPENDING ON YOUR POLITIX.) FROM RNI, 14 PROSPECT DR., YONKERS, NY 10705.

(MICHAEL A SCHULSINGER, N8QHV, JAN. 19) I'LL BE MODERATING THE ANARC LISTENERS' FORUM AT THE DAYTON HAMVENTION AGAIN THIS YEAR. IF YOU PLAN TO STAY OVERNIGHT IN THE DAYTON AREA, SECURE A ROOM NOW. I CALLED TWO MOTELS TEN MILES FROM HARA ARENA THAT ARE NOT EVEN IN THE PHONE BOOK YET, ONLY TO BE TOLD THEY ARE ALREADY FULL FOR APRIL 24-26 --THE FORUM IS 11:15 AM TO 1 PM ON SUNDAY THE 26TH, ROOM 4; PRELIMINARY PLANS ARE FOR BOB GROVE TO INTRO THE SW 100 RECEIVER; STEVE FOREST OF SIGNALS; ANARC NEWS WITH RICHARD D'ANGELO, BOB BROWN, HAROLD CONES; AND DXING EXPANDED AM BAND WITH MYSELF.

(DIANE MAUER, WI) ATHEIST AMATEUR RADIO NET IS RUNNING INTO PROBLEMS WITH PEOPLE WHO REFUSE TO ALLOW THEM TO OPERATE ON HAMBANDS; HARRASSED BY A BORN-AGAIN WITH ALL THE TACT OF A RILED SKUNK. I GUESS ONE HAS FREEDOM OF RELIGIOUS EXPRESSION ONLY AS LONG AS ONE IS A BELIEVER. IN RELATED ISSUE, ANNUAL OHIO HAMVENTION IN APRIL, AND AARN PLANNED TO HAVE INFO TABLE TO EDUCATE HAMS ABOUT ATHEISM. BUT ORGANIZERS REFUSE TO ACKNOWLEDGE REQUESTS AND REPEATED ATTEMPTS HAVE RESULTED IN SILENCE. NEXT STEP IS FOR AARN TO GO TO STATE COURT WITH RELIGIOUS DISCRIMINATION SUIT. STILL ON 14325 LSB AT 1600 UTC SUNDAYS.

(GH) AFTER A LONG PERIOD OF IN-FIGHTING BETWEEN THE PRO- AND ANTI-MEDIA FACTIONS, NEWS REPORTS THE FIRST WEEK OF MARCH SAY THE ANTIS WON WITH A CHANGE OF LEADERSHIP IN THE CHRISTIAN SCIENCE CHURCH. HARVEY WOOD AND SEVERAL OTHER TOP PERSONNEL RESIGNED, AND THE NEW LEADERS PLAN TO CLOSE DOWN THE CABLE MONITOR CHANNEL UNLESS A BUYER IS FOUND IN A FEW MONTHS. AS LATE AS THE FEB ISSUE, MONITOR MONTH, THE HOUSE ORGAN LED ONE TO BELIEVE THAT EVERYTHING IS GREAT AT M. C., PICKING UP MORE AND MORE SYSTEMS. NEWS ITEMS I'VE HEARD ARE TOO BRIEF, AND OF COURSE DON'T GET AROUND TO MENTIONING WHETHER THE SW SERVICE IS ALSO IN TROUBLE. JUST PRIOR TO THIS, BOSTON GLOBE VIA MALCOLM KAUFMAN REPORTED THAT A $97 MILLION ESTATE REQUIRED PUBLICATION OF A QUESTIONABLE BOOK ON C.S. HISTORY AS OFFICIAL C.S. LITERATURE, AND THE OLD GUARD ACCEPTED THIS BECAUSE THEY NEEDED THE MONEY TO PAY FOR ALL THE NEWS MEDIA. WHILE I'VE ALWAYS FELT WCSN & CO. ARE TAINTED BY A WACKY AND DANGEROUS CULT, IF IT HAS TO BE ONE OR THE OTHER, ISN'T IT TOO BAD THE C.S. ARE GOING ALL OUT FOR RELIGION RATHER THAN JOURNALISM

IF YOU ARE INTERESTED IN RADIO FREE ASIA PROPOSALS, INFIGHTING BETWEEN USIA & BIB, AND WHY THE ISRAEL RELAY BASE IS GETTING NOWHERE, CHECK OUT WILLIAM SAFIRE'S COLUMN WIDELY SYNDICATED BY NY TIMES, APPEARING FEB. 14 IN ST LOUIS POST-DISPATCH, VIA WILL MARTIN, FEB. 14 SOMEWHERE IN WISCONSIN, VIA KEVIN KLEIN. HE BLAMES SEC'Y OF STATE JAMES BAKER AND HIS ANTIPATHY VS. ISRAEL FOR BLOCKING PROGRESS, NOT ENVIRONMENTALISM.

IN EARLY JANUARY, RADIO MIAMI INTERNATIONAL ANNOUNCED PLANS TO FILL OUT THE LAST HOUR VIA WRNO 7395, 0430 UTC WEEKNIGHTS, WITH A NEW ENGLISH SHOW CALLED MIAMI LIVE, STARTING FEB. 24. IT WOULD BE A MAGAZINE SHOW SIMILA TO PREVIOUS JEFF WHITE PRODUCTIONS THIS IS SANTO DOMINGO, RADIO EARTH PRESENTS THE WORLD. THAT DATE DEPENDED ON SPONSORSHIP BEING ARRANGED, AND APPARENTLY WAS NOT MET. JEFF TOLD ME MIAMI LIVE WILL DEFINITELY START SOME TIME ON RMI'S OWN UPCOMING TRANSMITTER IF NOT SOONER.

FOLK IN BRITAIN

ROOTS RADIO

If folk music in Britain once conjured up images of men with beards and Aran sweaters, times have moved on. Ivor Knox talks to IAN ANDERSON, presenter of *Folk In Britain*.

Folk Roots: Ian Anderson and (inset) as he appeared in his Hot Vulture days.

DAVE PEABODY

GIVEN what they regard as the lack of media attention to anything other than mainstream popular music, the makers of *Folk In Britain* take pride in their achievements. The programme provides a surprisingly wide range of music to an increasing audience.

Despite the programme's title, its presenter Ian Anderson prefers the term "roots" to "folk".

"The resistance in the UK and the USA to music sung in languages other than English means that roots music will probably not become part of the mainstream music scene," he says. "However, the influence of this music is spreading."

Folk In Britain was first heard on World Service in 1988, when it had a 15-minute slot once a fortnight. Last September it went weekly, largely in response to listener pressure. This, in turn, has led to an even greater feedback, with the mailbag increasing five-fold.

"The music we play is based on traditional music and connected in some way with Britain," explains Anderson. "We incorporate music by British or foreign artists who have either recently toured the UK or released a record on a British label. A good example is Youssou N'Dour, a Senegalese star who makes music with traditional roots and released an album on the Virgin label last year.

"I feel that the most exciting and innovative music produced over the past five years has come from Africa. While we in Britain are separated from our traditional music by several decades, African culture is still very much alive."

By combining modern technology with tradition, these artists are in a position to create a unique sound.

"There is also interesting music being made in the USA with its many sub-cultures, each affecting the others. This has led to bands fusing such diverse elements as traditional Greek dance and hip-hop."

Ian Anderson is well qualified to present *Folk In Britain*. As a teenager in the '60s he became interested in blues and folk music and as a guitarist soon became a participant. His first venture, a two-piece band called Hot Vultures, played in folk clubs and at festivals, producing three albums in the process.

During the '70s he formed the English Country Blues Band, playing blues and American early country music. This developed into an electric group, Tigermoth, which made lively dance tracks. He has also been involved in organising folk festivals, tours for foreign musicians, and several small record labels.

While with the English Country Blues Band Anderson founded *Southern Rag*, a quarterly magazine which reviewed blues and folk music. It was a success and in 1985 became a monthly, *Folk Roots*. He still edits the title today.

Roots music has become more accessible, he says. "Artists such as the Pogues, Billy Bragg *(see below)* and REM have popularised traditional music," explains Anderson. While many would argue whether the music of such artists could be described as "folk", there is no doubt they have contributed to creating an atmosphere conducive to traditional music.

"It is now acceptable to appear on stage playing acoustic guitars and accordions. Ten years ago people doing this would often have been ridiculed," says Anderson. "African artists are also influencing mainstream music. Musicians like Paul Simon and Peter Gabriel are quite overt in their use of African sounds. On a more subtle level, African styles of rhythm and backing vocals are increasingly recognisable in popular music."

In 1987 there was talk of a new movement of "world music". This was a publicity campaign orchestrated by a partnership of small record labels, the aim being to create a category for a wide range of music that was not previously classified.

Says Ian Anderson: "People used not to know where to look for records they had enjoyed. Now they can go into record shops knowing that there is a world music section. Roots music benefitted from recognition and record sales.

"But there is still an unjustifiable tendency for record companies and radio producers to claim that there is no demand for this type of music. I hope programmes like *Folk In Britain* will continue to help redress the balance."

● ***Fris 0445 rep Suns 0930, 2009, Tues 0130***

CHARLIE DICKINS

Politics And Pop

And it's one, two, three, what are we fighting for?
Don't ask me, I don't give a damn
We're all off to Vietnam.
And it's five, six, seven, open up the Pearly Gates
There ain't no time to wonder why,
Whoopee! We're going to die!"
Country Joe and The Fish 1968

(6 x 30 min)

Billy Bragg (*left*) is one of the UK's most respected singer-songwriters, acclaimed for both his powerful political material and his songs about personal relationships. He has travelled widely and supported a variety of political causes. So who better to turn to for a series focusing on the complicated relationship between politics and pop music?

In his first series for World Service, Billy makes a personal selection of political songs and protest music from all sides of the political and musical spectrum. He showcases tracks from many of the biggest stars in pop on those occasions when they decided to express their views about the burning issues of the day.

From soul to folk to gospel, punk and country, from Woody Guthrie to Bertold Brecht to James Brown and the Sex Pistols – if you like great music, spiked with controversy and comment, tune to *Politics And Pop*. Producer: Nick Reynolds.

● ***Mons from 2nd 2215 rep Tues 0630, Weds 1615, Fris 1030***

MUSIC MARCH

Concert Hall
(45 min)
All the selections this month come from the celebrated Marlboro Festival Of Music in the USA, which recently celebrated its 40th anniversary.

The **Guarneri Quartet** teams up with **Jamie Laredo**, **Alexander Schneider**, **Samuel Rhodes** and **Leslie Parnas** in Mendelssohn's *Octet For Strings, Op 20* ***22nd***.

Rudolf Serkin and his then-14-year-old son **Peter** play Mozart's *Concerto In E Flat For Two Pianos, K365* ***29th***.

● ***Suns from 8th 1515 rep Tues 0815, 2315***

Classic Concerts
(6 x 45 min)
The series of vintage pop and rock concerts culled from deep in the vaults of the BBC

The series ends with some superlative reggae from **UB40**. Probably the world's best-known reggae band, it features many of their hits including *I Got You Babe* and *Red, Red Wine* ***21st***. Producer: Nick Reynolds.

● ***Sats until 21st 1901 rep Mons 0101, 1515 (ex 9th)***

Jazz Score
(7 x 30 min)
Benny Green introduces the first two *Jazz Scores* of the month from Ronnie Scott's recently opened club in Birmingham. Ronnie is joined on the panel by **Bob Wilber**, **Oliver Jones** and **Ken Rattenbury**.

Back at Ronnie's London venue, he is joined by **Acker Bilk**, **Campbell Burnap** and a guest from America, **George Coleman**.

Finally we visit the 100 Club in the company of **Humphrey Lyttleton**, **George Melly**, **Ronnie Scott** and **Tommy Burton**.

The producer is Richard Willcox.

● ***Mons 1715 rep Tues 0030, Weds 0830***

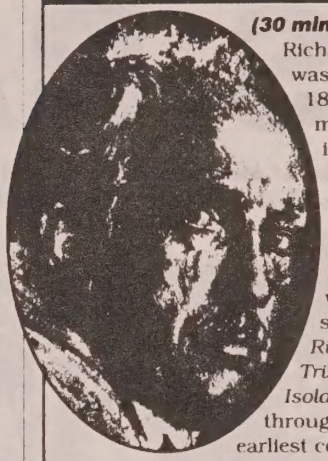
Mastersingers
(9 x 15 min)
John Steane continues his portraits of some of the century's great singers with a notable British star, **Eva Turner** ***16th***.

Less well-known is **Maria Ivogün**, who was born in Hungary but made her name as an agile coloratura soprano in the opera houses of Vienna and Munich ***23rd***.

Finally this month comes the first tenor superstar and to some still the greatest of all, **Enrico Caruso** ***29th***.

● ***Mons 0145 rep Tues 1445, Fris 0415***

Composer of the Month



ROYAL COLLEGE OF MUSIC

(30 min)
Richard Strauss was born in 1864, his first musical influence was fellow-German Richard Wagner. Familiarity with the scores of *The Ring* and *Tristan and Isolde* showed through in his earliest compositions.

The world was alerted to the presence of a virtuoso composer when Strauss began his series of tone poems with *Don Juan*, an extraordinarily assured work for a composer still in his early 20s.

He went on to make a name as one of this century's most important opera composers with, among many others, *Der Rosenkavalier* and the controversial *Salome*. There was more controversy over his apparent toleration of the Third Reich, although one of his last works, the *Metamorphosen*, was a passionate lament for the destruction of the Germany he loved.

On his last visit to London in 1947 he said: "I may not be a first-rate composer, but I am a first-class second-rate composer." A shrewd assessment of the place in musical history now afforded to the last of the great romantic composers.

● ***Mons 0230 rep 1130, Tues 1715***

Music Review
(45 min)
Throughout the 20th century, Russian composers and, to a great extent, pianists and violinists, have dominated the world musical stage.

With the momentous changes taking place in the former Soviet Union, the prospects for musical life in Russia seem uncertain.

In this special edition of *Music Review* from Moscow and St Petersburg, **Stephen Johnson** talks to prominent Russian musicians who are facing the challenges of the future.

● ***Thurs 26th 2315 rep Fri 0815, 1515***

Rossini And His World
(8 x 30 min)
This celebration of the 200th anniversary of Rossini's birth continues by covering the years of his greatest successes, first in the opera houses of Italy, and then throughout Europe.

He brought a fresh approach to comic opera, establishing a distinctive style, and his own individual "trademarks". His dramatic, swelling choruses, earned him the nickname "Signor Crescendo".

Julian Budden, guides us through these years, introducing extracts from operas both familiar and unfamiliar including *The Barber of Seville* and *Semiramide*.

● ***Tues 1030 rep Fris 0030, 1715***

DRAMA MARCH

OFF THE SHELF

(15 min)

America
When the young Karl Rossmann sets sail for the USA, he is simply following millions of Europeans who see the continent as the land of opportunity and promise.

Franz Kafka's novel tells the story of Karl's struggle to gain some sort of foothold and to find acceptance in a strange and mystifying country. To begin with, the fantastic bustle and the uniformity of the New York streets astonishes Karl, as does the speed and impersonal nature of an industrialised society.

Far from fulfilling its promise, America appears brutal. It is portrayed as a country where the rich are unscrupulous, where the weak are exploited and self-styled friends cheat and rob.

Rejected by his relatives, Karl travels across the country to find work, always striving, never succeeding – until, that is he learns about the Nature Theatre of Oklahoma. Will he find sanctuary there?

16th-April 3rd.

● ***Mons-Fris 0430 rep 1430***

Short Story
(15 min)
Shadows Of A Summer Evening haunt Sumathi, a teenager whose father has left the family, unable to cope with his wife's mental illness. The story is by an Indian listener, Veena Seshadri ***21st***.

Moon Over The River is by Cao Xuan Tu, a Vietnamese refugee in the Netherlands. Tim's an orphan, adopted by Uncle Phac, a colourful war hero who is more than a match for the party bureaucracy ***28th***.

● ***Sats 0130 rep Suns 0430, 0915, 2215***

BBC DAVENTRY: END OF AN ERA. BEGAN 1 JAN 1925 ON 1600M AS 5XX. OFFICIALLY ENDS 29 MARCH 1992 WITH SPECIAL BROADCAST ON ONE UNKNOWN FREQUENCY. MOST SERVICES INCLUDING RCI RELAYS, AND FROM JULY R JAPAN RELAYS, MOVE TO SKELTON. DAVENTRY AERIALS, HORIZONTALLY POLARISED ARRAYS BETWEEN MASTS UP TO 100M HIGH, WILL BE USED 4-5 & 11-12 APRIL BY THE ARIEL RADIO GROUP FOR COMMEMORATIVE HAM STATION GB67XX ON 80, 40, 30, 20, 17 AND 15M BANDS, PER GILES HERBERT, GØNXA, BBC PEBBLE MILL, BIRMINGHAM B7 5QQ (VIA RFPI)

DESERT ISLAND DISCS TURNS 50 WITH NEWSPAPER AND RADIO FEATURE PUBLICITY, BUT IT'S RARELY ON THE WORLD SERVICE! LET THEM KNOW WE WANT IT, WITH CELEBRITIES PICKING THEIR FAVOURITE MUSIC AND GIVING SELF-INSIGHT.

PLAYS OF THE WEEK

Heart Of April

(1 x 60 min)

The lives of the villagers of St Jean-les-Vignes in France are still deeply affected by the recent disaster at the nearby nuclear plant. Some are suffering from radiation sickness, others losing their hair. Maryse can no longer menstruate and M d'Arlon, the old shepherd and beekeeper, wonders when his precious bees will be returned to him.

The authorities reassure the villagers that there is nothing more to worry about. The nuclear reactor is to be switched back on and the villagers, unbeknownst to them, are going to witness this historic moment.

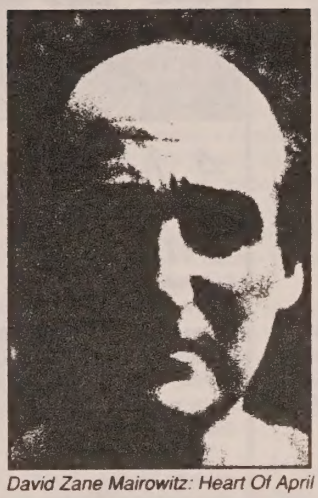
At the nuclear installation everything seems positively pastoral, with the man-made lake stuffed with trout, and the flamingos and other exotic birds that have made their home on the banks. But David Zane Mairowitz's commissioned play for World Service reveals that nothing is what it seems.

Mairowitz is an American living in Avignon and has often written about French village life. "*Heart of April*," he explains, "started life as a short story which was broadcast on the BBC's domestic radio network. The idea came to me after Chernobyl. The material was important to me, and I'd always wanted to transform it into a play.

"I discovered to my horror that France was the only country I knew personally where the general public are pro-nuclear power. In France, there are often trips to nuclear centres, and visitors are constantly fed the public relations line that there is no problem with it.

"The play is a parable and shows how the characters are divided within themselves. The villagers have to reconcile what they see in front of their eyes with what they know happened back in April."
Directed by Gordon House.

● ***Sun 22nd 0101 rep 1201, 1901***



David Zane Mairowitz: Heart Of April

Jack Klaff: Letters Alone

Letters Alone

(1 x 60 min)

On Saturday 18th of this month actor **Jack Klaff** steps on to a South African stage after nearly 20 years of self-imposed exile. At Witwatersrand, his old university in Johannesburg, in front of a mixed-race audience, he is set to perform his one-man show *Letters Alone* and BBC World Service will be there to record it live.

Letters Alone is an autobiographical testimony to a young writer, Mel, who leaves Johannesburg for London. Missing family, friends and country, the letters he receives fill him with love and nostalgia while underlining the sharp contradictions which drove him from his place of birth.

The correspondence reveals a mix of affection and affectation: from his mother, who worries about his underwear and the IRA; to his schoolfriend Ruth, whose notion of housework is to nag the black maid and his Uncle Ben, whose spells in prison and permanent house arrest remind Mel of the dangers as well as the discriminations of South African society.

Produced by Hilary Norrish.

● ***Sun 29th 0101 rep 1201, 1901***

Sugar And Spice

(5 x 15 min)

Many women in Britain now choose to do what have traditionally been thought of as men's jobs. In *Sugar And Spice* (adapted from the longer series made for BBC English), the first female engineers to work for London Buses tell their stories ***15th***.

Val Allport, Deputy Head of Walthamstow School for Girls, says: "We aim to make sure that girls leave us confident that there is nothing they cannot do simply because they are women, or because of their cultural or racial backgrounds." How do the students feel? ***22nd***.

Faced with limited childcare facilities, how do working mothers manage to juggle work with family responsibilities? ***29th***.

● ***Suns from 15th 0445 rep Mons 1445, Weds 0815***

The Messenger

(1 x 45 min)

In the year 610 of the Christian Era Muhammad received his first revelations from God. In a cave to which he retreated regularly for spiritual renewal, he experienced the overwhelming power of a revelation which was to change the world.

Born the posthumous son of his father, he was brought up by his uncle, one of an extensive family. He subsequently married a wealthy and pious merchant, Khadija.

The Prophet's early life has been well documented, and the content and medium of the revelation he received has become the basis of the world's largest faith. The words of the Qur'an have been memorised by generations of faithful Muslims to be used in public and private devotion, and they have provided the inspiration for a civilisation and culture which has encompassed the world.

Through verses of the Qur'an, some of the *Ahadith*, traditions about his life and a new epic poem by R Nourallah, *The Messenger* retells the life of the Prophet.

● ***Sat 28th 1901 rep Mon 0101, 1515***

To Believe Or Not To Believe

(4 x 30 min)

Religion provides the basis for good debate. After the Gospels, the earliest Christian writings were *apologia* or arguments intended to persuade non-believers of the intellectual soundness of the new religion. However, arguments in favour of belief can be countered with equally convincing arguments against it.

Two lawyers, two novelists, two scientists and two politicians are brought face to face. Each pair shares similar academic disciplines, professional qualifications and expertise, but each has come to a different viewpoint about the Christian faith.

● ***Fris from 13th 0730 rep 1215, 1930***

Trees

(12 x 10 min)

Nick Rankin explores what people have thought and felt about the plants which live so much longer than we humans, and how trees can enlarge us: *"He that plants trees loves others besides himself."*

● ***Mons 1635 rep Tues 0750, Weds 1235***

Words Of Faith

(5 min)

Religion has long been a patron of the arts. During Lent the speakers in *Words Of Faith*, artists and critics from different religious traditions, look at how personal faith influences creativity.

● ***daily 0309 rep 0809, 2025, 2305 (Sats only)***

FEATURES MARCH

Break A Leg!

(6 x 30 min)

"Break a leg" is the phrase actors use to wish each other luck as they are about to go on stage, presumably in the hope that by invoking the worst it will not happen. It is also a new quiz series for World Service.

You might have heard the first experimental show in December, and this new series, hosted by **Brian Sibley**, reflects your reactions to that programme.

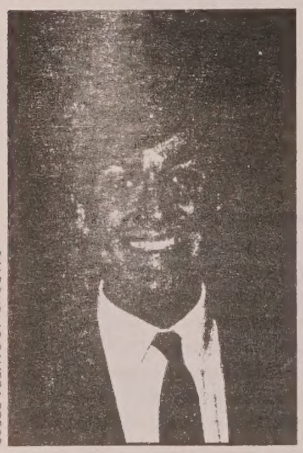
If four actors trying to answer theatrical and literary questions sounds a bit serious, fear not. The point of the quiz is for both players and listeners to have as much fun as possible along the way.

● ***Suns from 8th 2030 rep Mons 1215, Tues 0230***

Blue Blood

(1 x 30 min)

The recent speculation that former British Prime Minister Margaret Thatcher might be given the hereditary title of countess has focused attention on a small but distinctive group in British society – the aristocracy.



TIM DOUGLAS/CAMERA PRESS

Britain's richest man: the blue-blooded Duke of Westminster.

They form only one per cent of the population and have lost much of the power, wealth and influence they enjoyed 100 years ago.

Even so, the richest man in Britain is the Duke of Westminster; the majority of the upper chamber of the British Parliament, the House of Lords, are still people who are there only because they have inherited their father's title.

But many British people love a lord: it is said that an earl can always get a table – however full the restaurant.

And the aristocracy, many with grand country houses open to the public, are an undeniable asset to the tourist trade.

But what does all this mean for Prime Minister John Major's vision of a classless society? Are the aristocrats a subtle barrier to progress? Or do they perform a valuable service in preserving traditional values? **Alenka Lawrence** investigates ***22nd***.

● ***Sun 22nd 0230 rep 1615, Mon 0730***

A Month In The Country

(15 min)

By the standards of this Kentish village, my house is not very old – a mere 100 years or so. Rose Cottage and Lavender Cottage, directly opposite, are at least 100 years older, as are my neighbours Mill Cottage and Well Cottage.

These names all explain themselves easily enough. So does "Ann's Cottage", which proudly bears the date 1744, and looks very like a child's four-square drawing. It is hard to believe that a grisly murder happened here in 1869 – but it did.

"Updown Cottage" might seem a bit more obscure – until, that is, you spot the almost-hidden pathway beside it which leads you, panting, up to the top of the down. The reward, whatever the season, is a glorious view along the valley.

This is the highest spot for some miles around, and it is here that the windmill once stood. When I say *the* windmill, it was one of many...

Don Quixote would have had a field-day in Elham. Nearly every suitable spot around here once had its mill – the milling was done mostly for local needs, with local corn.

Nowadays, with wheat an international commodity shipped back and forth across the globe, there is no local milling – although we do have two miraculously preserved windmills, one black and one white, within spitting distance.

They are tourist attractions, though, and operate only in the summer. When the winds of March blow, the only effect they're likely to have is on my roof-tiles.

Michael Hayes

14!

● ***Sat 15th 0415 rep Wed 1445, Thurs 0815***

ILLUSTRATIONS ANDREW WRIGHT

Frank Muir Goes Into...

(8 x 30 min)

Frank Muir presents more witty observations and songs on such perennial topics as Hope, Heaven and Loss, from writers and humorists past and present.

Francis Bacon observed that Hope is a good breakfast, but a bad supper. Elbert Hubbard thought Heaven was largely a matter of digestion, while the Reverend Sidney Smith believed it to be eating *paté de fois gras* to the sound of trumpets!

FEATURES MARCH

Oratory

(5 x 15 min)

Oratory is an ancient art. For 2,000 years it was a major academic subject with such speakers as Demosthenes, Cicero and Quintillian offering instruction in techniques of holding audiences and winning a sympathetic reaction from them.

In the last half of this century Winston Churchill, Martin Luther King and Fidel Castro are just some of those who gained a reputation for moving millions through the power of speech. **Nic Newman** asks how they did it and whether their techniques differed markedly from those of the ancient Greeks and Romans.

With television playing an increasingly important role in communication, he looks at how politicians and preachers have adapted to the medium, and at the relevance of oratory in the developing world, where oral traditions remain strong.

Nic Newman sets out to unlock the secrets of a successful speech with the help of politicians like **Benazir Bhutto** and **Kenneth Kaunda**, churchmen like the **Rev Ian Paisley** and entertainers like **Sir Peter Ustinov**.

● ***Suns from 8th 0415 rep Mons 1930, Tues 0915***

Monk's Hood

(5 x 30 min)

Philip Madoc is Cadfael.

The inhabitants of Shrewsbury, on the border of England and Wales, are recovering from the recent civil war. It is 1138.

In the monastery garden Brother Cadfael, the herbalist, tends the plants from which he makes potions to treat the sick.

But the peace is shattered with the death of Gervase Bonel. Cadfael recognises the cause – "Monk's Hood", a mixture he himself made. It is an effective remedy when rubbed into aching limbs but a fatal poison if swallowed.

Suspicion falls on Gervase's 15-year-old stepson Edwin, recently disinherited by Gervase. But Brother Cadfael believes the boy to be innocent, and attempts to track down the murderer.

Ellis Peters has written a series of novels featuring the mediaeval detective Brother Cadfael. *Monk's Hood* is dramatised for radio by Bert Coules, with **Philip Madoc** as Cadfael and **Sir Michael Hordern** as the narrator. The producer is Lissa Evans.

● ***Thurs from 5th 1130 rep 1715, Fris 0230***

Poems By Post

(9 x 15 min)

Listeners are welcome to try to catch me out, says **Michael Rosen**. He can cope with the most obscure requests: apart from his own extensive collection of verse, he has his other sources – including London's British Library and its huge Poetry section.

Requests range from Shakespeare and Homer to Fiona Pitt-Kethley or Carol-Ann Duffy. Requests for current writers "gives us the chance to get poets into the studio to read their own poems."

Listeners have introduced Rosen to writers as diverse as Anne Sexton and W E Henley, "really the first British poet to attempt free verse. He was having his foot amputated and he wrote free association monologues about life in hospital. They read like a work of today but he wrote in the 1890s. Robert Louis Stevenson based Long John Silver on him."

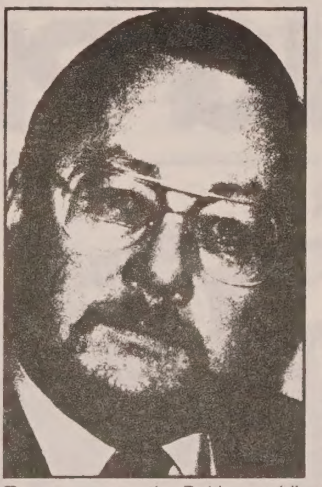
Similarly Rosen has discovered the German Herder, ancient Arabic poetry, "classical Chinese works by poets like Li Po and Tu Fu; and poets from southern and western Africa like Munene and Serote." His own preference is for American poetry of the '20s and '30s, and he looks at a poem for originality, illuminating angles and "cheekiness".

If you have a favourite poet or poem you would like to hear, write to Michael Rosen, *Poems By Post*, BBC World Service, Bush House, Strand, London WC2B 4PH.

● ***Mons until 30th 2315 rep Tues 0445, 0930***

It's Your World

(6 x 60 min)



Over six consecutive weeks, political leaders from six eastern European countries – Russia, Poland, Czechoslovakia, Hungary, Romania and Lithuania – are taking their turn at the end of a telephone to answer questions from World Service listeners.

Interpreters are on hand to allow questions to be put in the leader's own language or in English.

There is still time to get on to the programme. Write with your question to *It's Your World*, BBC World Service, Room 637 SE, Bush House, London WC2B 4PH.

Please include your telephone number, so that you can be called back – at the BBC's expense – on the day of the programme.

Alternatively, phone **London (71) 379 7444** from ***1200 GMT*** on any of the ***Sundays*** *It's Your World* is on the air. If your question is included, you will be telephoned just before or during transmission.

● ***Suns until 29th 1401 rep (30 min edition) Mons 0630, 1001***

Two years ago, the Baltic republic of Lithuania declared its independence. It was the first clear crack in the Soviet state structure. A central figure in the struggle was Vytautas Landsbergis, pictured. Scholar, musicologist and determined nationalist, today as president he spearheads his countrymen's efforts to turn LIthuania into a modern, prosperous state, after decades of stagnation ***22nd***.

There is plenty more food for thought in this series, written by Simon Brett and produced by Richard Edis.

● ***Weds 1530 rep Thurs 0030, 1030***

In Praise Of God

(30 min)

Each Sunday in March *In Praise Of God* reflects Lent, when the Christian church prepares for the Passion, Death and Resurrection of Jesus by following his life and ministry through its liturgy.

With special music and readings from some of Europe's leading churches.

● ***Suns 1030 rep 1715, Mons 0030***

Hold The Baby

(1 x 30 min)

"*Mpelegela ngwana ke a lema, ke ka nosi.*" This traditional Tswana song from Botswana means: *"Hold the baby for me, I am digging on my own..."*

Tswana women, like rural women throughout the developing world, are traditionally responsible for growing food crops, collecting firewood, carrying water and tending livestock, as well as looking after and providing for the family. As the song shows, these duties are not lessened when a baby arrives. When husbands go off to find work, women also have to take on the men's tasks. Rural women therefore need help but it has to be of the right kind.

George Macpherson explores some of the hurdles which need to be overcome to give women more time to carry out their many responsibilities.

Men often resent aid projects designed solely to benefit women because they feel their position as head of the household is being undermined. Solutions are emerging though, and men can be won over if they are asked to participate.

New techniques can reduce time spent on daily chores; learning new skills adds to family income; and forming groups improves access to credit as well as giving women more status and economic power.

There is no doubt that as women participate more in development projects, the family benefits, as does the community and the country. But men will have to carry more of the workload – including "holding the baby".

● ***Sun 29th 0230 rep 1615, Mon 0730***

CHANDANA JULIET HIGH/ART DIRECTORS

It Made Our World

(13 x 15 min)

Technological innovations do not have to come in black boxes with dials and buttons. Some of the developments and inventions that have most transformed our lives are things we take for granted.

Our food, for example, is based on just six major crop plants, each developed by sophisticated breeding techniques. Our water is getting cleaner thanks to the technology of purification. We can preserve food, using anything from tin cans to radiation, and store it in the humble refrigerator.

But such technologies can also have a negative impact. Crops can become prone to disease and dependent on chemicals. Water resources can be polluted and depleted. Food additives can be harmful to health, fridges can damage the ozone layer, and many technologies further concentrate resources within the rich countries.

Ruth Linton and **Martin Redfern** examine this month the technologies of food and water, with *Plant Breeding* ***4th***; *The Refrigerator* ***11th***; *Food Processing* ***18th***; and *Water Purification* ***25th***.

● ***Weds 0130 rep 0930, 1715***

Lent Observed

(5 x 15 min)

Five journalists with a personal faith reflect on the story of Christ's passion.

Gerald Butt has reported for the BBC from Beirut and Jerusalem. He considers the deliberate acceptance by Jesus of suffering, and finds parallels in the lives of Christians in the Middle East today ***16th***.

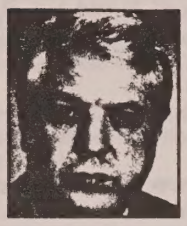
Sean MacReamoinn, one of Ireland's leading commentators on political and religious affairs, reviews the trial of Jesus before Pontius Pilate. Which of them was actually on trial? ***23rd***

Mary Kenny, columnist for the *Sunday Telegraph*, talks about the mocking and scourging of Jesus by the soldiers after his arrest ***30th***.

● ***Mons from 16th 0415 rep 0915, Weds 1515***

BBC PRONUNCIATION UNIT

TALKING PROPER



JOHN SIMPSON, the BBC's Foreign Affairs Editor, explains how the Pronunciation Unit helps newsreaders and correspondents to get their tongues round not just the tricky words but the seemingly uncontroversial ones as well.

BRITAIN is a country where people apologise if someone else barges into them; they are far less forebearing towards the people who broadcast to them.

The greatest passions are probably stirred up by the use of English on the BBC. Some people – judging by their letters – are goaded beyond endurance by what they hear:

"*I can't stand it any longer! Over a period of years I have suffered under BBC mis-pronunciation of this Gulf State (Qatar), which has varied from 'Catter', 'Quater' (to rhyme with crater) and other hopeless variations, but you now appear to have settled for 'Catarrh'.*"

"*Could you do something about financial experts who talk about 'Wawn thay-ousand pay-ounds'? It grates so.*"

"*When will you stop employing idiots who cannot distinguish between 'disinterested' and 'uninterested'?*"

Almost everything seems to be disliked by someone, even the standard English which the BBC is usually accused of abandoning:

"*I propose your announcers etc. give us a widely used diet of words instead of what is often known as 'affected speech' suitable to 'clever' people in West London.*"

Yet, however loony, however spluttering, however reactionary, every such letter receives a polite, carefully reasoned response from the small group of people whose task it is to make sure that the BBC uses the language correctly.

The Pronunciation Unit works in a quiet room at the back of Broadcasting House in London. It feels like the library of a Cambridge college: there is the same air of research being done for its own sake and people who visit it instinctively talk in whispers. Books of reference line the room, and the drawers in the old-fashioned cabinets (the BBC has not yet computerised the Unit) contain reference cards which record meticulously the correct pronunciation of a quarter of a million words and names.

There are only four of them: the Pronunciation Adviser, two other linguists trained in the use of phonetics, and a clerk. The Pronunciation Adviser is a pleasant, donnish man with a beard, who specialises in Spanish, French and Norwegian but has an encyclopaedic knowledge of pronunciation worldwide.

Graham Pointon's task is not an easy one: 36 hours of news and current affairs broadcast every week on domestic television, 66 hours on network radio, all the other programmes and services including World Service radio and television, represent a great deal of pronunciation, and some of it is bound to be wrong.

I once encountered him the day after I announced the news of the murder of Anwar Sadat of Egypt in 1981 and the assumption of power by Hosni Mubarak. Graham shook his head and clicked his tongue at me. "MuBArak" he said, accentuating the second syllable: "you said MOObarak."

Gang Of Four: the BBC Pronunciation Unit, from l to r, Sharon Rimmer, Margaret Cooper, Graham Pointon and Sharon Fairman.

FRED DICK

He walked on, a disappointed man. I long ago gave up trying to use travelmanship as a counter to the Unit's edicts: claiming to have been to the place or to have met the person in question has no effect. The Pronunciation Adviser and his staff, like cricket umpires, are never wrong.

Yet they appreciate that rightness is something to be re-examined at frequent intervals. And there is, of course, no single rule which applies. With some names the Unit accentuates the foreignness ("GorbaCHEV", when every instinct makes one want to say "GORbachev"). With others it favours the familiar; the Unit recommends "Peking" rather than "Beijing", has returned to "Cambodia" from "Kampuchea" and never left "Burma".

Until a few months ago, Maastricht was just a town in the Netherlands, and the few people who mentioned it on the BBC tended to call it MAAstricht, because the first syllable usually catches the stress in British English. But since the Dutch are a second-syllable people, accuracy demanded that the instruction should go out: MaaSTRICHT.

The legacy of Empire died slowly. The BBC was asked by the Kenyan government to change from the colonial "Keenya", so it did. It clung on to "Sy-nee-eye" until the BBC correspondents in the Middle East pointed out that "Sinai" had not been pronounced like that since biblical days.

The Pronunciation Unit does not like to move hastily: once a recommendation has been made those broadcasters who are on the BBC's staff are required to follow it. Great efforts are made to ensure accuracy. The prime minister of Grenada, Mr Nicholas Brathwaite, pronounces his name in various ways. After 14 lengthy calls to former ministers and leading Caribbean journalists, the Unit settled on the home-grown "Brathert".

Studies have shown that certain accents from the British Isles – West Country, Scots, Southern Irish – find general favour among viewers and listeners, while those of Birmingham, London, Liverpool and Belfast do not.

Some of the usages people criticise most fiercely derive from these unfavoured areas: "DISpute" instead of "disPUTE", for instance.

Others come from the general haste which is an inevitable part of broadcasting: I often hear myself saying "seketry" for "secretary". It is ugly, but producing the necessary dexterity of tongue and jaw to give the first "r" and the third syllable their proper force is not always easy.

Within the BBC a guerilla ("guerrEEya") war is being fought out between those who think it sounds sharper and better to omit the definite article before people's titles – "Israeli prime minister Yitzhak Shamir said today..." – and those who feel that the time saved by such shorthand does not make up for the unreflective feeling it conveys.

Since 1914 the pace of change in British English has been extraordinary, and it is unrealistic to expect that the three linguists plus their clerk in the Pronunciation Unit could possibly halt it, even if English was in the habit of accepting codification, which it is not.

In 1926, John Reith set up the Broad-casting Advisory Committee, precisely because listeners were continually complaining about the BBC's use of English. The Committee, like the Pronunciation Unit today, accepted that the language couldn't stand still but its handbook, *Broadcast English*, recommended all sorts of usages which nowadays sounds ludicrous: "balCOny" not "BALcony", "cal-EYE-bre" not "CALibre", "HOSt'le" not "hostile".

And yet in some sectors the front line remains surprisingly static: the Pronunciation Unit's files contain furious letters from the 1940s complaining about "conTROVersy" and our old friend "harASSment" as used in the case last year of Judge Clarence Thomas in the USA.

The fastest change has come in terms of accent. I spoke recently to a university audience, and realised how different my accent and slang, the result of a 1950s childhood, seemed from theirs: all my *jolly goods* and *absolutelys*, are on their way to becoming museum pieces.

Nor is this a new process: recordings of Gladstone or Neville Chamberlain seem monstrosities of affectation now, and the Queen herself had to tone down her English in the 1960s to something closer to that of her subjects.

Where, then, are we heading? My daughters, cultivated young women reading, respectively, Russian at Bristol and Classics at Oxford, display an encroaching Americanism no doubt the sound of the future. In conversation they leave out some of the basic building-blocks of language: "I said" becomes "I'm like".

If, in five years' time, listeners write in to blame the BBC for it, they will be wrong: my daughters' generation has not picked it up from the BBC's broadcasters, but from the great wave of American cultural and linguistic domination which started with talking pictures.

Graham Pointon has the difficult task of explaining this in his replies. And he will, perhaps, point out that he is merely the BBC's adviser, not its dictator.

■ *John Simpson is also contributing editor of The Spectator magazine, in which a longer version of this article first appeared.*

lc lc lc lc S A T E L L I T E W A T C H lc lc lc lc

1 FEB. '92: RADIO MAYAK AND RADIO MOSCOW WORLD SERVICE are now (on the date this was written) being radiated from Satcom C5, Tr. 3, via analogue SCPC: since we're using the Heil SCPC tuner which does not provide frequency read out we are unable to provide the transmitting or the IF frequency, but the signal is one of several SCPC transmissions to be found on this transponder. (Transponder 21 on this satellite also hosts a number of SCPC radio services, and AFRTS Radio is transmitted via 2 SCPC channels on transponder 9; other odd numbered transponders are used for radio network transmissions in the digital mode.) The transmission is up 24 hours per day, all MAYAK, except for hours of RMWS at 17:00, 19:00 & 22:00 UTC. Not sure, as of this writing, who is doing the uplinking to C5 or for whom the transmission is intended. There are occasional losses of signal acquisition at the uplinker's downlink, which leads us to suspect that the signal is being taken from the non-synchronous Molniya satellites, which require a tracking "dish" for reception (perhaps some problems in maintaining tracking). Except for these fades, which are ususlly brief, tho' we observed one lasting for nearly an hour, signal quality is good, a strong, fully quieted, SCPC FM signal, tho' companding effects can be noticable on music, but still very listenable; voice excellent. MAYAK presents a variety of music, pop, "easy listening", folk, light classical. There is news on the hour, with other programming of a news & commentary nature. The 17:00 release of RMWS includes "News & Views", which we had been listening to on HF at 17810 kHz, but this frequency was taken down in latter January, leaving 21785, 17670 & 17655 as morning frequencies from Moscow to N.A. (17670 a bit the best of the 3; the Cuban relay still on 11840 is now distorted to the point of unintelligibility.)

It is interesting to hear those familiar RMWS announcers with clarity & presence, as contrasted with even the best shortwave quality.

Having listened to RMWS via satellite for a few days, we thought we had lost it when, on 23 Jan., half way through "News & Views", RMWS was taken off and replaced by a tone, with no return of MAYAK or RMWS. Checking for the next couple of days found either the tone or an open carrier. But yesterday we checked again and found MAYAK back up, and RMWS appearing at the times indicated above. Today heard a long "infomercial" for RADIO MOSCOW's new transcription service for overseas subscribers. (Seem to remember Moscow supplied musical programming on WUOT in Knoxville.)

With our interest in listening to RADIO MOSCOW greater today than it has ever been since WW II, hope this satellite access continues, preferring all RMWS to MAYAK (because of language ignorance), but students of CIS affairs should find the latter of much interest. Yesterday carried Yeltsin's U.N. speech, but (strangely) with the English translation mixed with the Russian, but both at virtually equal levels, reducing the intelligibility of both.

TELEVISION NORTHERN CANADA, a television service for Canada's aboriginal population, is being transmitted on Anik E1, Ch. 19, with programming of interest to anyone whose curiosity extends to other cultures. The following is from an Associated Press story filed from Iqaluit, NWT, about TVNC:

> Here's something for Arctic couch potatoes [anyone who watches television for whatever reason is io ipso a "couch potato?]: a Canadian TV network offering everything from Super Shamou, the tundra Superman, to the latest wrinkle in caribou-skinning techniques.
>
> With a flick of a switch by Ray Hnatyshyn, the Canadian governor general, Television Northern Canada yesterday linked 100,000 people in 94 communities as it beamed across five frozen time zones from the Alaska border to the Atlantic. More than half the potentail viewers are Indian or Eskimo.
>
> Instead of Miss Piggy and Kermit puppets, children from the Yukon to Labrador who have never seen a pig or a frog will watch Johnny the Lemming and Tulu the Raven in a dozen native languages and English....
>
> When television first came to the Canadian north in the 1970s, one of the big hits was Sesame Street.
>
> Said Meeka Kilabuk, director of the Baffin Regional Council, "You ate dinner, washed up, then the whole family watched "Sesame Street."
>
> [But] popular though it was, Sesame Street wasn't really relevant to northerners in this place of ice and snow, polar bears, arctic wolves and seals. And of course, it wasn't in Inuktitut, the language of the Eskimos, also known as Inuit.
>
> So, rather than listen to accounts of the latest homicides from "Action News" in Detroit piped in by satellite [the Detroit NBC, ABC, CBS & PBS stations are transmitted on Anik E2 in Oak-Orion "encryption"], people will get information they really care about.
>
> "What's most important is that whether you are Dene or Inuvialuit from the western Arctic or Inuit from Labrador, you are going to se programs about the north in your own langauge," said TVNC chairman Pat Lyall.
>
> TVNC is a consortium of of six aboriginal broadcasting organizations, the Northwest Territories governemnt and educational institutions.
>
> The non-profit, publicly financed network will broadcast 12 hours a day, seven days a week. It is based in Iqaluit, an eastern Arctic city of 3,500.

Yesterday's gala kickoff included a three hour live broadcast showcasing the best in northern entertainment - contemporary singers Charlie Panigoniak and Susan Aglukark, the Inukitut band Uvagut and traditional throat singers performing here on Baffin Island.

"Our language is being wiped out, and (southern) television has a lot to do with it," Kilabuk said. "Television is powerful, and there are a lot of couch potatoes out there." [OK, so anyone who watches television, for whatever reason, is a "couch potato".]

The 10-year old Inuit Broadcasting Corp., the most experienced of the consortium members and the driving force behind TVNC, will feature such popular staples as Takuginai, a puppet show that teaches children cultural values, and Qaggiq, IBC's flagship news and current affairs program.

And of course there is Super Shamou, the balding, mustachioed superhero in cape and rubber boots who is a takeoff on Superman.

Other organizations will have similar cultural and informational programs from their regions.

Until now, native broadcasters have had to depend on the Canadian Broadcasting Corp. for distribution, but few time slots in the CBC's Northern Service were available.

Now, with its own satellite transponder, Indian and Eskimo broadcasters no longer have to beg for time to air their programs....

TVNC transmissions are currently "in the clear"; but knowing the Canadian government/NRTC's hostility towards the private satellite receiving terminal (Cable & "over-the-air" from terrestrial stations being the only "proper" ways for the general public to receive television), we don't know how long this situation will obtain, so catch some of this unusual programming while you have the chance.

When there is no TV programming on TVNC, the audio on the 6.8 MHz subcarrier is the Aboriginal Radio Network (station CFWE). ARN (CFWE) may also be heard on their SCPC feed on a vertical Ku transponder on Anik E2 - as is also the case with CBC Manatoba and a French language transmission we haven't identified.

SPEAKING OF SCPC, 5 stations have been logged, most or all evidently from the Phoenix, AZ area, on a vertical transponder on G-STAR 2: KNIX (Country 102 - 102.5 MHz), KMXX, KSLX, KESZ (K-EZ - 99.9 MHz) and KUPD. (Again, we are limited in regard to the info we can give re SCPC loggings - actual or IF frequencies - because the Heil tuner we use has no frequency readout; one simply tunes "blindly" the 950-1450 MHz output of the LNB; like tuning shortwave with an uncalibrated "Doerle" - and that was FUN if any among you are old enough to have had that experience.)

A SUBCARRIER TRANSMISSION satellite reception hobbyists likely have overlooked is that of WCBS (News Radio 88), which can be found on Telstar 302, Ch. 20, 7.38 MHz (this is one of the CBS TV satellite channels, usually VideoCipher I "encrypted").

FUJI TV have been using an Anik E1 (C Band) transponder, usually 23, for transmissions from Moscow (may be NTSC or PAL).

FOR AN HOUR OF TELEVISION NEWS from the State of Mississippi, the Mississippi News Network may be seen at 10:00 pm EST on Spacenet 1, 11.820 GHz (only horizontal Ku transponders on this satellite).

CNN, getting into the "captive audience" market, are offering two new news channels, THE CHECKOUT CHANNEL for supermarket shoppers (something to be occupied by while in the checkout line) and THE AIRPORT CHANNEL for travellers in the terminal to watch while waiting for their flight. Both services are "in the clear" on G STAR 4, vertical transponders, 11.988 GHz for the former and 12.049 GHz for the latter. Each is well saturated with commercials. (An unpropitiously located tree compromises our GS 4 reception.) SCPC activity on GS 4 consists of data transmission and an audio channel carrying continuous pop mx.

SPACENET 4, the satellite between Anik E2 and Galaxy 6, now has a perminent resident, the THREE ANGELS BROADCASTING NETWORK (3ABN) on Ch, 19.

BEGINNING 7 APRIL, RADIO NEDERLAND will use the Panamsat satellite (45 deg. W) for the distribution of programming to the West Indes (Bonaire); no info as to transponder or mode (SCPC or SC).

SCPC ACTIVIY ON SBS 4: There are 2 channels, evidently continuous mx, at least that's all we hear when we tune in; also an unmod carrier (at least when we tune in).

THE LIVE FEED OF "POZNER & DONAHUE" is on Fridays at 2:00 pm EST on Galaxy 6, Ch. 8. The program of 7/2 featured an interesting discussion with anti-establishment philosopher Noam Chomsky (whom you're more likely to hear on RHC than on the U.S. media).

CAL-SPAN, if you're interested in the goings on of the California state government, may be seen on SATCOM C1, Ch. 16. This transponder was a temporary home of the peripatetic LAS VEGAS TELEVISION NETWORK (LVTN) during their promotion/preview period. LVTN, which are now projecting 1 April as their start up date, have been temporarily on Galaxy 6, Ch. 23, with Ch. 11 said to be the transponder they will finally set on. LVTN are to offer 4 different programming services: Willie Nelson's Country Mx Net, The British Channel (older British TV shows), programming for TV stations, and "Adult" programming after Midnight (EST), the last mentioned to be "scrambled", requiring a subscription.

THE DRAKE ESR 1124 SATELLITE RECEIVER: Yes, this QTH finally succumbed to an IRD (integrated receiver-decoder) - (How many satellite receivers does a man need? - how much of anything does a radio hobbyist need?) The idea was to replace the "antique" (only 7 years old) Uniden UST7000 with one of the newer technology "consumer type" receivers. Having been extremely pleased with Drake's commercial satellite rxs, consulting specs, apparent price to performance ratio, etc., we decided to try one of the models in Drake's "new line", which consists of the "low end" ESR1124, mid-priced ESR 1324 and the "high end" ESR1524. Since they are all basically the same receiver, the only significant extra feature in the 1524 over the other two units being dual subcarrier reception capability (for analog discrete stereo), we decided to try the ESR1124 (cost approx $800 including $300 for the - gag / choke - VideoCipher II Plus module). We can use separate receivers for dual subcarrier reception and also have a stand-alone dual subcarrier tuner, so didn't really need the higher priced ESR1524 for subcarrier stereo.

We can say, we believe without the possibility of contradiction, that, from the standpoint of construction & performance, these Drake receivers are the best currently available for domicile use. Construction is first rate, making use of glass epoxy circuit boards and all metal housing, including the sturdy aluminium front panel; these receivers are definitely "heavyweights" in more ways than one. As for performance: the video is pristine, being improvable only in those instances where other than the single IF bandwidth of 27 MHz is necessary for optimum video quality, as in half-transponder or very wide deviation transmissions. (In those situations we can use the ESR1250, which provides video bandwidths of 16, 22, 25 & 30 MHz.) But, unless one is doing a lot of Kuing or Intelsating, the 27 MHz "compromise" bandwidth does very well. Video quality is further enhanced by what appears to be some sort of video stablization circuitry: this is apparent when tuning in a signal with "soft encrypted" video (e,g., Oak-Orion) which is held in vertical & horizontal sync, tho' with unstable framing & loss of correct colour: in other words, does not break up in the usual zig zags (nor would a very weak picture). The video threshold figure of merit is given as less than 7 dB C/N (very good).

Tho' lacking dual subcarrier tuning, one feature of the ESR1124 we liked was the three audio bandwidths that are provided: 120, 300 & 500 kHz, which accomodates all but the narrowest deviation subcarriers. Being very favourably impressed with the audio from the ESR1250, fitted with the 2612 audio board (which permits tuning of the entire subcarrier range from 100 kHz to 9.00 MHz with three similar bandwidths), we were expecting very similar audio performance (in the usual 5 to 9 MHz subcarrier tuning range) with the ESR1124. Unfortunately, with the unit as received, that proved not to be the case, as the "narrow" (120 kHz) bandwidth position proved unusable, admitting noise & heterodynes along with the signal ("normal" & "wide" positions appeared OK). Being a subcarrier listener/explorer, this situation was intolerable. So the receiver went back to Drake with an explanation of the problem. In a few days it came back - but with the same problem (tho' some "software" updates were performed). A call to the service facility indicated that the receiver had been shipped before the person who was to correct the problem did so. So back to Franklin, OH again. The unit came back, the repair order indicating that 10.7 MHz IF filters had been replaced: the result is excellent audio on the narrow deviation subcarriers (maybe not quite as good - but we are speaking in terms of nuances - as the audio from the ESR1250/2612 [which sounds almost "digital"] but very good indeed. The 500 kHz bandwidth is usable to good advantage on the wide deviation audio channels used for TV sound on the Anik satellites (CBC).

The ESR1150 permits subcarrier tuning on VideoCipher II/II+ "encrypted" channels, whether or not video is present (via "fixed key" or subscription): some IRDs lock out subcarrier access on VC channels. But VC & subcarrier audio cannot be received simultaneously; this can be accomplished only by means of an external subcarrier tuner connected to the unclamped baseband output of the receiver. So, if you're subscribed to PASS (the Detroit sports channel) on Spacenet 3/21 and want to watch the sweaty young men engaged in their frentic but inconsequential (in the great scheme of things) endeavours, while at the same time listening to LET'S TALK RADIO on the 6.2 MHz subcarrier, you may do so with the ESR1124.

On the basis or our experience, should you purchase one of these fine Drake receivers (1124, 1324, 1524), make sure it is functioning properly in all audio bandwidths, checking on both wide deviation & narrow deviation subcarriers for proper reception. We didn't check with Drake to determine if the original "narrow" IF filters in the receiver were defective or simply the wrong ones. In any event, the problem was corrected; Drake have an excellent reputation in that regard.

The VCII+ has proven to be useful for the reception of "fixed key" transmissions in that mode, which often, at times, will include CNN, THE FAMILY CHANNEL, some sports channels & "superstations". Have even encountered "premium"/pay-per-view channels in "fixed key". In nearly all instances such transmissions are for promotional purposes. Have yet to encounter such programming the price of which is commensurate with any subjective value we can attach to it.

The ESR1124 marks our first experience with "on-screen graphics": the receiver is displayless; operational functions can be performed only by observing a TV screen. A "TI Filter" & video fine tuning are provided. Tuning is by channel number - 24 for C Band & 32 for Ku Band. Can be programmed to do everything automatically, but find all of the programming such a hassle that we've been operating the receiver as a "slave", using the Uniden for actuator & polarization control.

A NEW SATELLITE DISTRIBUTED (DBS) TELEVISION SERVICE, intended for a worldwide market, is currently in a testing mode making use of the Anik E1 (Ch. 23) and Statsionar satellites. Called Brightside Networks Inc., the company has announced very ambitious plans for a worldwide direct broadcast satellite service offering a diversified menu of programming: of especial interest to the network are areas of the world, particularly the Middle East, that have not had the benefit of the great variety of television offerings that could be provided with the appropriate outlet. Evidently Middle East interests are major investors in the project. A multi-channel system, requiring purchase of subscriptions for reception, is planned. To be transmitted in B-MAC. Brightside test transmissions, which may be seen in the early morning hours (up at 1:00 am EST weekdays), are being uplinked to AE1 from Atlanta. (Saturday evening transmissions have been beginning at 8:30 pm EST.) Transmissions currently "in the clear". Will this network be another example of ambition exceeding the possible?

A SEXUALITY INFORMATION & ADVICE program, Des mots pour le dire, may be seen at 9:30 am EST on CFTM. AE2/Ch. 14.

TVNC (see above) are now putting up a videotext news service "BROADCAST NEWS" during the times when no TV programming is being transmitted.

LET'S TALK RADIO "SCRAMBLED"? George Wood on RSI's "Media Scan" (18/2/92) said that, on a recent visit to California, he couldn't listen to LTR - currently on Spacenet 3, Ch. 21, 6.2 MHz) - because it was "scrambled". Now the video on this transponder is indeed scrambled, but this does not affect audio subcarriers, the transmission of which requires only the presence of a "video carrier", which may be modulated with either clear or scrambled video, or no video modulation may be present (as in that form of subcarrier transmission called FM^2). Of course, some IRDs do not provide for subcarrier tuning on scrambled (VC II encoded) transmissions (see our remarks on the Drake ESR1124). Repeated on MS was a "Media Network" report that LTR is to be a part of SOLAR RADIO, to be found on the 7.38 MHz subcarrier of the SKY SPORTS channel on Astra 1B, 11.508 GHz. We understand LTR are looking for a U.S. satellite which can provide a subcarrier on a "clear" video channel.

LET'S TALK RADIO, owned & operated by Jim Bass of Syracuse, NY, is THE satellite audio channel for the Ham, SWL & satellite reception hobbyist, providing an information exchange among the experts and the interested in various aspects of the radio hobby, with several persons/entities producing and presentimg their own programs (including gh's "World of Radio", "Signals" and "TVRO" related programs from Mark Long and Orbit magazine. Sometimes we can just listen to Jim playing at his experimenter's bench. At other times he provides audio - e.g., CAPITAL RADIO from London - from the Atlantic Ocean international satellites he can receive at his location.

If you would like to do an hour of programming on satellite radio, Jim will provide the time for an incredible cost of only $10! - if "live", you'll have to pay the telephone charge. If interested in doing a program or placing an advertisement on LTR, call Jim at (315)673-3752.

The Shortwave Listeners Net, on 2 meters and relayed by LTR, recently featured Ian McFarland all the way from Japan. Ian indicated that, in addition to his current duties of reading news & commentaries (doing some writing & editing also, we assume), he will be making some contributions to the RJ "DX Corner": may include the Magne equipment test reports which were a popular feature on RCI's DXLD, so ably hosted by Ian those many years.

MORE ON MAYAK/RMWS via a North American satellite: On 11/2 @ 16:30 UTC MAYAK was taken down and telephone interviews with Atlantic Coast Conference basketball coaches (in progress) went up - really important stuff. Was in progress when we left the satellite (C5) to go over to T301/20 for the Eurovision news feed (via Tokyo B'casting/CBS London) @ 17:00 UTC. Went back later in the day to see if Moscow radio was back, but only tone modulation was up, a situation that has obtained until today (18/2), finding the coach's show up again, followed by no modulation and then tone. So what has been going on? It appears that the uplinker may have been making use of Moscow radio only for test modulation purposes, not for the purpose of relaying it to some user of it. We would conjecture that the uplinker is on the East coast, downlinking Moscow radio from the Statsionar @ 11 or 14 deg. W. This loss of MAYAK/RMWS via satellite (unless one has international satellite access) has coincided with the loss of our best SW freqs for morning reception of RMWS. 17810 had been the best, but this freq was lost when the transmitter went down (7400 kHz carrying Kiev, Vilnius, etc. went down at the same time - the same transmitter?) 17810 returned but with no RMWS. 17670 had been pretty good for morning RMWS, but RMWS has been removed from there also. 21785 remains up until 16:00 but subject to multipathing. In any event, I managed to get some "Folk Box" programs in better-than-shortwave fidelity.

[NOTE: this somewhat shortened column is a substitute for the one originally prepared for RIB 141, most of the material in that column now being more history than news. In the event any of you would care to peruse the remarks/observations contained therein contact lc by means of the address on the REF column. Includes report on COURT-TV's coverage of the judicial proceeding that resulted from the coupling of Willie & Patty and some doggerel on the Voyager spacecraft. -lc]

IND THE MEDIA MIND THE MEDIA MIND THE MEDIA MIND THE MEDIA MIND THE MEDIA MIND THE MEDIA MIND THE MED

by Loren Cox

[Originally this column began with a disquisition of some length on the media event of October 1991: the Clarence and Anita Show; but with the passage of time almost any event is a currency of depreciating value, so we shall forbear you those remarks. But at some point we may discuss the important question of television coverage of trials and other proceedings like Congressional hearings where witnesses may appear presenting testimony totally contradictory in significant - crucial - respects (so-called "swearing contests"), as was the case with Hill and Thomas, and, more recently, in the Florida rape trial, with Smith and Bowman. Because these events assume the aura of television entertainment, and the veraicity of witnesses - in the public mind - becomes a matter of judging which one makes the better television presentation, some see television coverage as a threat to the proper functioning of the judicial process.]

SHORTWAVE ITEM: Noted Radio Kiev at 22:30 UTC with English ½hour for Europe on unannounced 7400 kHz (17/12/91) - just to prove we haven't totally abandoned our first media love.

ACCORDING TO TONIGHT'S (17/12) BBC-TV "9 O'Clock News", among other properties and function, the Russian Republic is taking over what has been Soviet Television (the Soviet Union will officially cease to exist at midnight [Moscow time] New Year's eve, with the red flag that has flown over the Kremlin these decades coming down, nevermore to wave: hope we can catch a live satellite feed of this culmination of still almost unbelievable events) [Actually occurred on 25 December: see SW.]

"THE SOVIET UNION will cease to exist..." That we should have lived so long. Which means that we shall have experienced and seen the demise of the century's two most elaborate and extensive radio propaganda efforts, those of Nazi Germany and the USSR. No more, from Moscow, of those lectures on the virtues of "scientific socialism", or "American imperialist aggression"; no more shedding of crocidile tears over examples of social and economic injustice that can be found in the United States; no more of those talks on the good and secure lives enjoyed by the Soviet citizenry; no more overbearing Big Joe Adimov (tho' I guess a somewhat diminished Big Joe is still around) and slimy Vladimir Pozner who, after his service to the tyranny, now finds that he is a democratic socialist in the Western European or Sweedish mold (which Gorbachev now says is his ideological identification) - guess he may have a role in the Russian media picture (or that of the U.S., or both); no more of those ludicrously slanted "news" broadcasts. Will we miss it all? It was a part of our lives as shortwave listeners. And, probably in not too many years, can be looked back on with a sense of nostalgia. In future years, those of you who grew up as SWLs listening to Radio Moscow may have the same feelings about it as we have about Radio Berlin, the Reich's radio, only you likely will have recordings you have made to listen to, not possible for us in those bygone days (Sigh... what we could have done with a Sky Champion and a home disc recorder!)

IN REGARD TO MATTERS previously discussed in these pages, a letter from ALLAN J. MUI (New York):

> ...I consider myself sympathetic to your concern about vertical integration. For example, since the acquisition of CBS records by Sony Corp., Stereo Review magazine passed to the ownership of Sony, creating an obvious conflict of interest. However, even if cable companies are limited to being "common carriers", if the so-called independent program sources are also giant producers such as Hollywood studios, there is little cause to rejoyce. Indeed, there ia speculation over the possible merger of a major TV network such as NBC with a Hollywood studio. It seems that while the goal of making programming less of a monopoly and more accessible and democratic is desirable and necessary, it will take more than a simple regulatory definition to accomplish this.
>
> Thanks for assuring me that Russell Lay is m ore than a joke. In general, I have nothing against political commentary in RIB. Russell Lay is articulating the interests of a vested interest which fundamentally opposes any real democratic access to the mass media, so I see little point in debating with him.
>
> Aside from hoping for program distribution in a "technology neutral" manner, we could also consider how programming itself is partly "technology driven". So far, cable TV has been a disappointment in so far as innovative programming [is concerned]. It seems to me like merely an extension of the major networks, perhaps with more allowance for diversity in the audience.
>
> Finally, even if the telephone companies were given a monopoly over access to to homes, this might still be more desirable than allowing cable companies to have the same monopoly, for the simple fact that we would at least achieve some economy of scale. In other words, instead of paying two utility bills, we would be paying only one, which should cost less.

Perhaps. Telcos currently, in their present function, are regulated. would that regulation extend to functions (e.g., TV programming distribution) in which telcos are not presently engaged?

Mr Mui has sent along a New York Times clipping (a Letter to the Editor) in regard to the recent FCC proposal which would, indeed, permit telcos to institute delivery of television programming to

homes via fibre optic technology. The letter was in response to a Times story, "Baby Bells as Big Brother", about the FCC proposal. The writer remarks on the reverberations there would be through various elements of the media industry should this proposal come into effect, and thus these entities great interest in what would be at stake for them. "The cable companies, fearful of the competetion [in TV programming distribution], have been lobbying relentlessly to keep the phone companies out. The newspaper industry, aligning itself with cable fears that such direct delivery of information to homes could silence the presses overnight. Telephone comapnies, hungry for revenue, have been equally aggressive - and apparently successful [as Home TVRO activists have not been] - arguing free markets, healthy competetion and the right of the citizen to full access. And a few consumer groups worry what all delivery systems will cost the public. [As well they should, for the days - or at least the years - of "free" (broadcast TV) are definitely numbered, and the fees to be extracted from the public for access to information and entertainment, electronically delivered, is far from clear - certainly if one provider has managed to squeeze out all the others.]

But the writer is concerned, not only about the provider, but with "the quality and diversity of the hundreds of programs we shall receive, asking, "Who is speaking out for what we will see and not just how we will receive it?"

"Two hundred fifty, 350 or even 500 choices sound rich in possibility, but who will have access to this fiber optic highway? [I.e., which programmers.] And, once on the highway, how will the program find an audience among all that competetion? Only well-financed, commercial entities will be able to afford the promotion to stand out in the crowd. Less commercial, independent voices will be muted, and we the viewers will be cheated out of true choices. [So what else is new? It has always been incumbent upon upon the viewer/listener to be sufficiently informed and curious to be able to seek out those "channels" - as few or as many as there may be - that convey those "less commercial, independent" (alternative) voices.]

"As society prepares to take a quantum leap into new communications terrain, a strong and persuasive voice for diversity of perspectives needs to be raised. As the multibillion-dollar telephone and cable companies battle for control of our rec rooms, they should be expected to support non-commercial programming. If this focus is lost, the infinite choice we will all soon have will, ironically, be no choice at all." [The letter is signed by "GRETCHEN DYKSTRA, Project Director, National Video Resources (New York, NY, 4 Nov. '91) - whose interest, presumably, is in the production/dissimination of "less (non-) commercial, independent" programming.]

There are already those "nobody watches 'em" Public Access channels on Cable, available for "alternative" independently produced programming. A satellite delivered "alternative" programming service, DEEP DISH TV, provides programming primarily intended for Public Access Cable channels.

But as to whether "multibillion-dollar telephone [or] cable companies" should be "expected to support non-commercial programming", presumably in the "public interest", is a matter that would depend on whether or not it is believed that these (and other corporate entities) have certain public service/interest responsibilities, and if so, if government should require the carrying out of these responsibilities - as Cable companies, as a part of their franchise agreements, are required to provide Public Access channels. "Public spirited" Cable companies might provide such channels even if not required.

There are those of certain "conservative"/right-wing/libertarian persuasions who would hold, contrary to the letter writer above, that those multibillion dollar corporate entities "battling for control of our rec rooms" (and potentially much more) should not be expected to "share their wealth", as it were, with "non commercial/alternative" programmers by providing them access to the "electronic highway", even promoting them, perhaps providing facilities, etc. If you can't buy your way into America's rec rooms (and minds) you have no right to be there.

Those with the wherwithal, in our system, will io ipso have the loudest "megaphone": that's one of the Divine Rights of wealth&power. And an instrumentality in the maintenance of that wealth&power.

But democracy, in order to function, would seem to require that no voice or a few voices should be predominant over what should be a multiply of diverse voices: should not be predominant in so far as access to the public ear&eye are concerned.

If one concedes that democracy is indeed the most desirable form of government, and represents mankind's most humane, civilized and sophisticated concept of government (there are those who would maintain that democracy is actually antithetical to the maintainance of civilized values), and if full and unhibited exercise of the First Amendment resulting in the dissimination of information and opinion in the widest possible manner from and to all elements of the society is necessary for democracy fully to be practised, then how and to what degree the First Amendment is practised with reference to all elements of the society becomes vital. Diversified informantion, interests and opinion must be expressed and means must be available whereby effective communication of this information, these interests and this opinion may be communicated to the greatest numbers of the citizenry, no element of the society being in a position to exercise a controlling influence on the information flow.

But the achievement of what we might call "First Amendment equity", however desirable, even tho' this is the objective of governmental policy, legislation and court decision, for a number of reasons, economic certainly being among them, is fraught with difficulties.

AT A GLANCE

The transmission times of regular programmes given on this page are intended only as a general guide. Some changes will inevitably occur, and readers are asked to check the timing of individual programmes on the Day to Day pages.

World News

Broadcast on the hour:
15 min: Daily 0400, 1500
9 min: Daily 0300, 0600, 0800, 1600, 2000, 2200; Mons-Sats 1200
5 min: Daily 0900, 2300 Suns-Fris 1700 Mons-Fris 1400, 1900 Tues-Sats 0100
1 min News Summary: Suns, Mons 0100 Daily 1000 Sats-Suns 1400, 1900 Sats 1700 Suns 1200

Newsdesk *(30 min)*
Including World News and dispatches from overseas and UK correspondents ***daily 0000, 0200, 0700, 1100, 1800***

Newshour *(60 min)*
A comprehensive look at the major topics of the day, plus up-to-the-minute international and British news ***daily 0500, 1300, 2100***

News About Britain *(5 min)*
Daily 0609, 1209 (ex Suns), 1609, 2209

➤ *There is more news about Britain in Newsdesk approx 20 min into the programme and Newshour, usually 40 min into the programme.*

The World Today *(15 min)*
Examines thoroughly a topical aspect of the international scene ***Mons-Fris 1645 rep 2009, Tues-Sats 0615 (see page 7)***

Outlook *(25 min)*
An up-to-the-minute mix of conversation, controversy and colour from around the world, plus latest developments in Britain ***Mons-Fris 1405, 1905, Tues-Sats 0105 (see page 6)***

World Business Report *(9 min)*
Latest news from the markets in the Far East, Europe and the USA ***Mons-Fris 0905, 1705, 2305; Sats 0905 only***

➤ *You can hear more financial news at approx 25 min past the hour in Newshour and most editions of Newsdesk*

World Business Review *(9 min)*
A look back at the previous week's business and a preview of upcoming events ***Suns 0905, 1705, 2305***

Worldbrief *(15 min)*
Roundup of the week's news headlines, plus everything from sport and finance to best-sellers and weather ***Fris 2315, Sats 0445, 0915***

Jolly Good Show *(45 min)*
Dave Lee Travis presents your record requests and dedications in his own unique way ***Sats 0815 rep 2315, Tues 1515***

Andy Kershaw's World of Music *(15 min)*
Mons 0445 rep 0930, Weds 1730

Anything Goes *(30 min)*
A variety of music and much more, with **Bob Holness** ***Mons 0330 rep 0830***

Assignment *(30 min)*
Weekly examination of a topical issue ***Weds 2030 rep Thurs 0330, 1001***

Book Choice *(5 min)*
Short book review every week ***Sats 1040 rep 2310, Weds 0425, Thurs 0140***

Country Style *(15 min)*
With **David Allan** ***Weds 0145 rep 0445, 0915***

Development '92 *(30 min)*
Aid and development issues ***Tues 1930 rep Weds 0230, 0730***

Discovery *(30 min)*
In-depth look at scientific research ***Tues 1001 rep 1830, Weds 0330***

Focus On Faith *(30 min)*
Comment and discussion on the major issues in the worlds of faith ***Thurs 1830 rep Fris 0330, 1001 (see page 9)***

Folk In Britain *(15 min)*
Ian Anderson is your host ***Fris 0445 rep Suns 0930, 2009, Tues 0130***

From Our Own Correspondent *(20/15 min)*
BBC correspondents comment on the background to the news ***Sats 1830 rep Suns 0330, 0730; Weds 2315 rep Thurs 0445, 0915***

From The Weeklies *(15 min)*
Review of the British weekly press ***Sats 0030 rep 1045, 1945***

Good Books *(15 min)*
Recommendation of a book to read ***Sats 0415 (ex 25th) rep Weds 1445 (ex 29th), Thurs 0815 (ex 30th)***

Global Concerns *(15 min)*
Update on environmental issues ***Fris 0145, 0915, 1445***

Health Matters *(15 min)*
Keeps track of new developments in the world of medical science, as well as ways of keeping fit ***Mons 0815 rep 1945, Tues 0145, 0415***

In Praise Of God *(30 min)*
Weekly programme of worship and meditation ***Suns 1030 rep 1715, Mons 0030 (see page 9)***

Jazz For The Asking *(30 min)*
Sats 2215 rep Suns 0630, Weds 1030

Jazz Now And Then *(15 min)*
With **George Reid** ***Sats 0145 rep 0430, 1001***

John Peel *(30 min)*
Tracks from newly released albums and singles from the contemporary music scene ***Sats 1401 rep Tues 0330, Thurs 0830***

Letter From America *(15 min)*
With **Alistair Cooke** ***Sats 1015 rep Suns 0615, 1645, 2230***

Megamix *(30 min)*
Compendium of music, sport, fashion, health, travel, news and views for young people ***Tues 1130 rep 1615, 2215***

Meridian *(30 min)*
Three topical programmes weekly about the world of the arts ***Sats 0630 rep 1130, 2030; Tues 2030 rep Weds 0630, 1130; Thurs 2030 rep Fris 0630, 1130***

Multitrack *(30 min)*
1 World Service Top 20 ***Mons 1830 rep 2330, Tues 1215***; **2** New pop records, interviews, news and competitions ***Weds 1830 rep 2330, Thurs 1215***; **3** The latest developments on the British music scene ***Fris 1830 rep 2330, Sats 1215***

Music With Matthew *(45 min)*
Brian Matthew's classical music selection ***Suns 0815 rep 2315, Thurs 1515***

Music Review *(45 min)*
News and views from the world of music ***Thurs 2315 rep Fris 0815, 1515***

Network UK *(30 min)*
Issues and events affecting the lives of people throughout the UK ***Thurs 0730 rep 1615, 2215***

New Ideas *(20 min)*
Window on the world of technology, innovation and new products ***Mons 1615 rep Tues 0730, Weds 1215***

Off The Shelf *(15 min)*
Daily readings from the best of world literature ***Mons-Fris 0430 rep 1430 (see page 10)***

Omnibus *(30 min)*
Each week a half-hour programme on almost any topic under the sun ***Weds 0030 rep 1001, 1930 (see page 5)***

People And Politics *(30 min)*
Background to the British political scene ***Fris 2215 rep Sats 0230, 0730***

Personal View *(15 min)*
Topical issues in British life ***Sats 0930 rep 1730, 2009***

Recording Of The Week *(15 min)*
A personal choice from the new releases ***Sats 0045 rep Mons 0615, Thurs 1445***

Science In Action *(30 min)*
Fris 1615 rep 2030, Suns 1001

Seven Seas *(15 min)*
Weekly programme about ships and the sea, with **Malcolm Billings** ***Thurs 1930 rep Fris 0130, 0930***

Sports International *(30 min)*
Live commentaries and interviews, features and discussions ***Weds 2215 rep Thurs 0230, 0630***

Sports Roundup *(15 min)*
Daily 0315, 0945, 1245 (ex Suns), 1745, 2245

Sportsworld *(150 min)*
Weekly sports magazine ***Sats 1430, 1515, 1615, 1701***

The Farming World *(15 min)*
Thurs 0145 rep 0415, 0930, 1945

The Ken Bruce Show *(30 min)*
Suns (ex 19th) 0030 rep 1130, 1830

The Vintage Chart Show *(30 min)*
Each week a classic Top 20 from the past with **Paul Burnett**. This month the charts are from 1968 ***4th***; 1975 ***11th***; 1988 ***18th***; 1956 ***25th. Sats 0330 rep Mons 1030, 2030***

Waveguide *(10 min)*
How to hear World Service better ***Sats 1030 rep Weds 0415, Thurs 0130***

Words Of Faith *(5 min)*
People of all faiths share how their scripture gives authority and meaning to their lives ***daily 0309 rep 0809, 2025, 2305 (Sats only) (see page 9)***

Write On... *(10 min)*
Air your views about World Service: write to PO Box 76, Bush House, Strand, London WC2B 4PH ***Sats 1850 rep Suns 0350, 0750***

DAY TO DAY

SATURDAY
April 4 11 18 25

0000 Newsdesk
30 From The Weeklies
45 Recording Of The Week

0100 World News
05 Outlook
30 Short Story (*ex **4th*** Seeing Stars)
45 Jazz Now And Then

0200 Newsdesk
30 People And Politics

0300 World News
09 Words Of Faith
15 Sports Roundup
30 The Vintage Chart Show

0400 World News
15 Good Books (*ex **25th*** A Month In The Country)
30 Jazz Now And Then
45 Worldbrief

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Meridian

0700 Newsdesk
30 People And Politics

0800 World News
09 Words Of Faith
15 A Jolly Good Show

0900 World News
05 World Business Report (*ex **18th*** A Small Matter Of Taste)
15 Worldbrief
30 Personal View
45 Sports Roundup

1000 News Summary
01 Jazz Now And Then
15 Letter From America
30 Waveguide
40 Book Choice
45 From The Weeklies

1100 Newsdesk
30 Meridian

1200 World News
09 News About Britain
15 Multitrack 3
45 Sports Roundup

1300 Newshour

1400 News Summary
01 John Peel
30 Sportsworld

1500 World News (*ex **4th*** Sportsworld *contd*)
15 Sportsworld *contd* (*ex **4th*** **World News**)
30 ***4th** only* Sportsworld contd

1600 World News
09 News About Britain
15 Sportsworld *contd*

1700 News Summary
01 Sportsworld *contd*
30 Personal View
45 Sports Roundup

1800 Newsdesk
30 From Our Own Correspondent
50 Write On...

1900 News Summary
01 ***4th*** Going To The Pictures; ***11th*** A Hallelujah For Handel's Messiah; ***18th*** An Oddly Complete Understanding; ***25th*** My Dear Mr Yeats
45 From The Weeklies

2000 World News
09 Personal View
25 Words Of Faith
30 Meridian

2100 Newshour

2200 World News
09 News About Britain
15 Jazz For The Asking
45 Sports Roundup

2300 World News
05 Words Of Faith
10 Book Choice
15 A Jolly Good Show

SUNDAY
April 5 12 19 26

0000 Newsdesk
30 The Ken Bruce Show (*ex **19th*** Globe Theatre: Music And Silence)

0100 News Summary (*ex **19th***)
01 Globe Theatre: ***5th*** A Sense Of Things Moving Forward; ***12th*** What Happened With St George; ***19th*** Music And Silence *contd*; ***26th*** Faith
45 ***19th** only* Short Story/Talk

0200 Newsdesk
30 ***5th*** I Remember It Well; ***12th*** Titanic: The Unsinkable Legend; ***19th*** The Resurrection And The Life; ***26th*** The Inexorable Spread Of The African Bee

0300 World News
09 Words Of Faith
15 Sports Roundup
30 From Our Own Correspondent
50 Write On...

0400 World News
15 An A-Z Of Rock 'N' Pop (*ex **5th*** Oratory)
30 Short Story (*ex **5th*** Seeing Stars)
45 ***5th, 12th*** Sugar And Spice; *from **19th*** Men Facing Change

0500 Newshour

0600 World News
09 News About Britain
15 Letter From America
30 Jazz For The Asking

0700 Newsdesk
30 From Our Own Correspondent
50 Write On...

0800 World News
09 Words Of Faith
15 Music With Matthew

0900 World News
05 World Business Review
15 Short Story (*ex **5th*** Seeing Stars)
30 Folk In Britain
45 Sports Roundup

1000 News Summary
01 Science In Action (*ex **19th*** Urbi Et Orbi)
30 In Praise Of God

1100 Newsdesk
30 The Ken Bruce Show (*ex **19th*** Globe Theatre: Music And Silence)

1200 News Summary (*ex **19th***)
01 Globe Theatre: ***5th*** A Sense Of Things Moving Forward; ***12th*** What Happened With St George; ***19th*** Music And Silence *contd*; ***26th*** Faith
45 ***19th** only* Short Story/Talk

1300 Newshour

1400 News Summary
01 The Human Child
30 Anything Goes

1500 World News
15 Concert Hall

1600 World News
09 News About Britain
15 ***5th*** Sportsworld; ***12th*** Titanic: The Unsinkable Legend; ***19th*** The Resurrection And The Life; ***26th*** The Inexorable Spread Of The African Bee
45 Letter From America

1700 World News
05 World Business Review
15 In Praise Of God
45 Sports Roundup

1800 Newsdesk
30 The Ken Bruce Show (*ex **19th*** Globe Theatre: Music And Silence)

1900 News Summary (*ex **19th***)
01 Globe Theatre: ***5th*** A Sense Of Things Moving Forward; ***12th*** What Happened With St George; ***19th*** Music And Silence *contd*; ***26th*** Faith
45 ***19th** only* Short Story/Talk

2000 World News
09 Folk In Britain
25 Words Of Faith
30 ***5th, 12th*** Break A Leg!; *from **19th*** The Litmus Test

2100 Newshour

2200 World News
09 News About Britain
15 Short Story (*ex **5th*** Seeing Stars)
30 Letter From America
45 Sports Roundup

2300 World News
05 World Business Review
15 Music With Matthew

MONDAY
April 6 13 20 27

0000 Newsdesk
30 In Praise Of God

0100 News Summary
01 ***6th*** Going To The Pictures ; ***13th*** A Hallelujah For Handel's Messiah; ***20th*** An Oddly Complete Understanding; ***27th*** My Dear Mr Yeats
45 Truth To Tell (*ex **6th*** Mastersingers)

0200 Newsdesk
30 Composer Of The Month

0300 World News
09 Words Of Faith
15 Sports Roundup
30 Anything Goes

0400 World News
15 ***6th, 13th*** Lent Observed; *from **20th*** The People Of The Holy Land
30 Off The Shelf
45 Andy Kershaw's World Of Music

0500 Newshour

0600 World News
09 News About Britain
15 Recording Of The Week
30 The Human Child

0700 Newsdesk
30 ***6th*** I Remember It Well; ***13th*** Titanic: The Unsinkable Legend; ***20th*** The Resurrection And The Life; ***27th*** The Inexorable Spread Of The African Bee

0800 World News
09 Words Of Faith
15 Health Matters
30 Anything Goes

0900 World News
05 World Business Report (*ex **20th*** A Small Matter Of Taste)
15 ***6th, 13th*** Lent Observed; *from **20th*** The People Of The Holy Land
30 Andy Kershaw's World Of Music
45 Sports Roundup

1000 News Summary
01 The Human Child
30 The Vintage Chart Show

1100 Newsdesk
30 Composer Of The Month

1200 World News
09 News About Britain
15 ***6th, 13th*** Break A Leg!; *from **20th*** The Litmus Test
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 ***6th, 13th*** Sugar And Spice; *from **20th*** Men Facing Change

1500 World News
15 ***6th*** Going To The Pictures; ***13th*** A Hallelujah For Handel's Messiah; ***20th*** Sportsworld; ***27th*** My Dear Mr Yeats

1600 World News
09 News About Britain
15 New Ideas
35 Whatever Happened To...? (*ex **6th*** Trees)
45 The World Today

1700 World News
05 World Business Report
15 Ned Sherrin's Counterpoint
45 Sports Roundup

1800 Newsdesk
30 Multitrack 1: Top 20

1900 World News
05 Outlook
30 An A-Z Of Rock 'N' Pop (*ex **6th*** Oratory)
45 Health Matters

2000 World News
09 The World Today
25 Words Of Faith
30 The Vintage Chart Show

2100 Newshour

2200 World News
09 News About Britain
15 Guitar Legends In Seville (*ex **6th*** Politics And Pop)
45 Sports Roundup

2300 World News
05 World Business Report
15 The Learning World
30 Multitrack 1: Top 20

TUESDAY
April 7 14 21 28

0000 Newsdesk
30 Ned Sherrin's Counterpoint

0100 World News
05 Outlook
30 Folk In Britain
45 Health Matters

0200 Newsdesk
30 ***7th, 14th*** Break A Leg!; *from **21st*** The Litmus Test

0300 World News
09 Word Of Faith
15 Sports Roundup
30 John Peel

0400 World News
15 Health Matters
30 Off The Shelf
45 The Learning World

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Guitar Legends In Seville (*ex **7th*** Politics And Pop)

0700 Newsdesk
30 New Ideas
50 Whatever Happened To...? (*ex **7th*** Trees)

0800 World News
09 Words Of Faith
15 Concert Hall

IN APRIL

Alternative programmes and frequencies for Africa, East Asia, Europe, South Asia, The Caribbean and The Falklands are given on the next page.

0900 World News
05 World Business Report
15 An A-Z Of Rock 'N' Pop (ex *7th* Oratory)
30 The Learning World
45 Sports Roundup

1000 News Summary
Discovery
30 *7th, 14th* Rossini And His World; *from 21st* Classic Recordings

1100 Newsdesk
30 Megamix

1200 World News
09 News About Britain
15 Multitrack 1: Top 20
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Truth To Tell (*ex 7th* Mastersingers)

1500 World News
15 A Jolly Good Show

1600 World News
09 News About Britain
15 Megamix
45 The World Today

1700 World News
05 World Business Report
15 Composer Of The Month
45 Sports Roundup

1800 Newsdesk
30 Discovery

1900 World News
05 Outlook
30 Development '92

2000 World News
09 The World Today
25 Words Of Faith
30 Meridian

2100 Newshour

2200 World News
09 News About Britain
15 Megamix
45 Sports Roundup

2300 World News
05 World Business Report
15 Concert Hall

WEDNESDAY
April 1 8 15 22 29

0000 Newsdesk
30 Omnibus

0100 World News
05 Outlook
30 Fear From The Book (*ex 1st* It Made Our World)
45 Country Style

0200 Newsdesk
30 Development '92

0300 World News
09 Words Of Faith
15 Sports Roundup
30 Discovery

0400 World News
15 Waveguide
25 Book Choice
30 Off The Shelf
45 Country Style

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Meridian

0700 Newsdesk
30 Development '92

0800 World News
09 Words Of Faith
15 *1st, 8th, 15th* Sugar And Spice; *from 22nd* Men Facing Change
30 Ned Sherrin's Counterpoint (*ex 1st* Jazz Score)

0900 World News
05 World Business Report
15 Country Style
30 Fear From The Book (*ex 1st* It Made Our World)
45 Sports Roundup

1000 News Summary
01 Omnibus
30 Jazz For The Asking

1100 Newsdesk
30 Meridian

1200 World News
09 News About Britain
15 New Ideas
35 Whatever Happened To...? (*ex 1st, 8th* Trees)
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Good Books (*ex 29th* A Month In The Country)

1500 World News
15 *1st, 8th, 15th* Lent Observed; *from 22nd* The People Of The Holy Land
30 *1st* Two Cheers For March; *8th, 15th, 22nd* Frank Muir Goes Into...; *29th* Two Cheers For April

1600 World News
09 News About Britain
15 *1st, 8th* Politics And Pop; from *15th* Guitar Legends In Seville
45 The World Today

1700 World News
05 World Business Report
15 Fear Of The Book (*ex 1st* It Made Our World)
30 Andy Kershaw's World Of Music
45 Sports Roundup

1800 Newsdesk
30 Multitrack 2

1900 World News
05 Outlook
30 Omnibus

2000 World News
09 The World Today
25 Words Of Faith
30 Assignment

2100 Newshour

2200 World News
09 News About Britain
15 Sports International
45 Sports Roundup

2300 World News
05 World Business Report
15 From Our Own Correspondent
30 Multitrack 2

THURSDAY
April 2 9 16 23 30

0000 Newsdesk
30 *2nd* Two Cheers For March; *9th, 16th, 23rd* Frank Muir Goes Into...; *30th* Two Cheers For April

0100 World News
05 Outlook
30 Waveguide
40 Book Choice
45 The Farming World

0200 Newsdesk
30 Sports International

0300 World News
09 Words Of Faith
15 Sports Roundup
30 Assignment

0400 World News
15 The Farming World
30 Off The Shelf
45 From Our Own Correspondent

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Sports International

0700 Newsdesk
30 Network UK

0800 World News
09 Words Of Faith
15 Good Books (*ex 30th* A Month In The Country)
30 John Peel

0900 World News
05 World Business Report
15 From Our Own Correspondent
30 The Farming World
45 Sports Roundup

1000 News Summary
01 Assignment
30 *2nd* Two Cheers For March; *9th, 16th, 23rd* Frank Muir Goes Into...; *30th* Two Cheers For April

1100 Newsdesk
30 A Little Lower Than The Angels (*ex 2nd* Monk's Hood)

1200 World News
09 News About Britain
15 Multitrack 2
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Recording Of The Week (*ex 30th* Sportsworld)

1500 World News
15 Music With Matthew

1600 World News
09 News About Britain
15 Network UK
45 The World Today

1700 World News
05 World Business Report
15 A Little Lower Than The Angels (*ex 2nd* Monk's Hood)
45 Sports Roundup

1800 Newsdesk
30 Focus On Faith

1900 World News
05 Outlook
30 Seven Seas
45 The Farming World

2000 World News
09 The World Today
25 Words Of Faith
30 Meridian

2100 Newshour

2200 World News
09 News About Britain
15 Network UK
45 Sports Roundup

2300 World News
05 World Business Report
15 Music Review

FRIDAY
April 3 10 17 24

0000 Newsdesk
30 *3rd, 10th, 17th* Rossini And His World; *from 24th* Classic Recordings

0100 World News
05 Outlook
30 Seven Seas
45 Global Concerns

0200 Newsdesk
30 A Little Lower Than The Angels (*ex 3rd* Monk's Hood)

0300 World News
09 Words Of Faith
15 Sports Roundup
30 Focus On Faith

0400 World News
15 *3rd, 10th* Mastersingers; *from 17th* Truth To Tell
30 Off The Shelf
45 Folk In Britain

0500 Newshour

0600 World News
09 News About Britain
15 The World Today
30 Meridian

0700 Newsdesk
30 First Among Equals (*ex 3rd* To Believe Or Not To Believe)

0800 World News
09 Words Of Faith
15 Music Review

0900 World News
05 World Business Report
15 Global Concerns
30 Seven Seas
45 Sports Roundup

1000 News Summary
01 Focus On Faith
30 *3rd, 10th* Politics And Pop; *from 17th* Guitar Legends In Seville

1100 Newsdesk
30 Meridian

1200 World News
09 News About Britain
15 First Among Equals (*ex 3rd* To Believe Or Not To Believe)
45 Sports Roundup

1300 Newshour

1400 World News
05 Outlook
30 Off The Shelf
45 Global Concerns

1500 World News
15 Music Review

1600 World News
09 News About Britain
15 Science In Action
45 The World Today

1700 World News
05 World Business Report (*ex 17th* A Small Matter Of Taste)
15 Rossini And His World (*ex 24th* Classic Recordings)
45 Sports Roundup

1800 Newsdesk
30 Multitrack 3

1900 World News
05 Outlook
30 *3rd* To Believe Or Not To Believe; *from 10th* First Among Equals

2000 World News
09 The World Today
25 Words Of Faith
30 Science In Action

2100 Newshour

2200 World News
09 News About Britain
15 People And Politics
45 Sports Roundup

2300 World News
05 World Business Report (*ex 17th* A Small Matter Of Taste)
15 Worldbrief
30 Multitrack 3

DAY TO DAY FOR APRIL ALTERNATIVES

Frequencies in kHz (MHz when stated)

for AFRICA

on SW and MW 1197 (South)

0330-0400 1197, 3255, 6005, 6190, 9600, 11730, 15420, 15575, 90.2MHz
0430-0500 1197, 3255, 6005, 6190, 9600, 15400, 15420, 90.2MHz
0600-0630 (Sats/Suns) 6190, 11940, 15400, 15420, 17885
0630-0700 6190, 11940, 15400, 15420, 17885
0730-0800 11860, 11940, 15105
1500-1515 (Sats/Suns) 11860, 15420, 17860, 21490
1515-1530 11860, 15420, 17860, 21490
1700-1745 1197, 3255, 6005, 6190, 9630, 15400, 15420, 17880, 90.2MHz
1830-1900 1197, 6005, 6190, 9630, 15400
1900-1930 (Sats/Suns) 1197, 6005, 6190, 15400
1930-2100 1197, 3255 ***from 2030***, 6005, 6190 ***to 2030***, 15400 ***to 2030***, 90.2MHz ***from 2030***

Programmes as World Service in English except:

MONDAYS-FRIDAYS

0330 AFRICAN NEWS
0335 NETWORK AFRICA *The breakfast show with Hilton Fyle and the team, packed with news, sport, personalities, music and listeners' comments* ***to 0400***
0430 AFRICAN NEWS
0435 NETWORK AFRICA ***to 0500*** *(NEWSHOUR)*
0630 AFRICAN NEWS
0635 NETWORK AFRICA ***to 0700*** *(NEWSDESK)*
0730 AFRICAN NEWS
0735 NETWORK AFRICA ***to 0800***
1515 FOCUS ON AFRICA: *Up-to-the-minute reports on the day's events from all over the continent* ***to 1530***
1705 FOCUS ON AFRICA
1740 AFRICAN NEWS ***to 1745*** *(SPORTS ROUNDUP)*
1830 FOCUS ON AFRICA
1855 AFRICAN NEWS ***to 1900*** *(OUTLOOK)*
1930 AFRICA LATE: *The good things in African life, including African sport in FAST TRACK* ***Mons****; SPICE TAXI, a sideways look at African culture covering everything from presidential style to cult films* ***Tues****; MIDWEEK discussion* ***Weds****; African music in THE JIVE ZONE* ***Thurs****; and a current affairs QUIZ (preceded by AFRICAN NEWS)* ***Fris***
2000 BBC English: language lessons
2015 Off The Shelf
2030 MULTITRACK ***Mon, Weds, Fri;*** MEGAMIX ***Tues;*** VINTAGE CHART SHOW ***Thurs to 2100*** *(NEWSHOUR)*

SATURDAYS

0330 AFRICAN NEWS
0335 QUIZ OF THE WEEK: *Weekends with the Focus On Africa team* ***to 0400***
0430 AFRICAN NEWS
0435 QUIZ OF THE WEEK ***to 0500*** *(NEWSHOUR)*
0600 AFRICAN NEWS
0605 QUIZ OF THE WEEK
0630 SPICE TAXI ***to 0700*** *(NEWSDESK)*
0730 AFRICAN NEWS
0735 QUIZ OF THE WEEK ***to 0800***
1500 SPICE TAXI ***to 1530***
1700 WORLD NEWS
1705 FOCUS ON AFRICA
1740 AFRICAN NEWS ***to 1745*** *(SPORTS ROUNDUP)*
1830 SPICE TAXI ***to 1900*** *(SCIENCE IN ACTION)*
1930 AFRICAN PERSPECTIVE: *Feature or discussion analysing a major issue.*
2000 BBC English: language lessons
2030 JAZZ FOR THE ASKING ***to 2100*** *(NEWSHOUR)*

SUNDAYS

0330 AFRICAN NEWS
0335 POSTMARK AFRICA: *Expert answers to any question under the sun - write to Postmark Africa, BBC African Service, London WC2B 4PH* ***to 0400***

From The Jive Zone: Max Jarrett

0430 AFRICAN PERSPECTIVE ***to 0500*** *(NEWSHOUR)*
0600 AFRICAN NEWS
0605 POSTMARK AFRICA
0630 AFRICAN PERSPECTIVE ***to 0700*** *(NEWSDESK)*
0730 THE JIVE ZONE ***to 0800***
1500 POSTMARK AFRICA
1525 AFRICAN NEWS
1705 FOCUS ON AFRICA
1740 AFRICAN NEWS ***to 1745***
1830 AFRICAN PERSPECTIVE ***to 1900*** *(DEVELOPMENT '92)*
1930 AFRICAN NEWS
1935 POSTMARK AFRICA
2000 BBC English: language lessons
2030 JOHN PEEL ***to 2100*** *(NEWSHOUR)*

for EAST ASIA

on SW and FM 88.9MHz

1400-1415 (Mons-Fris) 7180, 9740, 11820
1500-1515 (Mons-Fris) 88.9MHz

Programmes as World Service in English except:

1400 DATELINE EAST ASIA: *Magazine programme dealing with the political and economic affairs of South-east and North-east Asia* ***Mons-Fris***
1415 SPECIAL PROGRAMMES FOR ASIA: *Two 15-minute teaching English programmes and a 15-minute "slow speed" bulletin of world news* ***Mons-Fris to 1500***

for EUROPE

on SW and MW 648 (North-west)

0430-0500 648, 3975, 6010, 6180, 6195, 15325, 90.2MHz
1930-2000 648, 5975, 6180, 6195, 90.2MHz

Programmes as World Service in English except:

0430 EUROPE TODAY: *An alternative for the new Europe, with all the latest news, analysis and comment, six days a week* ***ex Suns*** EUROPE THIS WEEKEND: *A magazine programme to end – and start – the week, including news and features, profiles and trends* ***to 0500***
1930 EUROPE TONIGHT ***ex Sats*** EUROPE THIS WEEKEND ***to 2000***

on MW 648 (North-west)

BBC Europe

Programmes as World Service in English except:

0330 WORLD BUSINESS REPORT ***ex Mons*** THE WEEK AHEAD: *programme news;* ***Suns*** WORLD BUSINESS REVIEW
0340 TRAVEL NEWS; WEATHER
0345 News & features in German
0430 EUROPE TODAY ***ex Suns*** EUROPE THIS WEEKEND
0455 EUROPEAN SPORTS NEWS ***Suns only***
0459 WEATHER ***to 0500***
0530 News & features in French
0559 WEATHER ***to 0600***
1015 *CLUB 648* ***Sats only***
1030 *News in French*
1045 *News in German*
1059 WEATHER ***to 1100***
1515 *BBC English: for learners and teachers*
1529 *News Headlines in French*
1530 *News & features in German* ***to 1600***
1614 *TRAVEL NEWS*
1615 *BBC English*
1630 *News and features in French*
1715 *Look Ahead: programme news* ***ex Sats*** *Letter From America* ***to 1729; Suns*** *CLUB 648* ***to 1729***
1720 WORLD BUSINESS REPORT ***Mons-Fris***
1729 NEWS HEADLINES IN ENGLISH
1730 *News and features in German*
1900 WORLD NEWS IN ENGLISH *followed by* ***Mons-Fris*** *OUTLOOK;* ***Sats*** *Guitar Legends In Seville* ***ex 4th*** *Politics And Pop;* ***Suns*** *Classic Recordings*
1930 EUROPE TONIGHT ***ex Sats*** EUROPE THIS WEEKEND ***to 1955***
1955 EUROPEAN SPORTS NEWS ***Sats only to 2000***

on FM 90.2MHz (Greater Berlin)

Programmes as above except:

0530 As World Service In English ***to 0600***
1030 BBC English ***to 1045***
1614 As World Service In English
1645 BBC English
1700 As World Service In English
1715 BBC English to 1730

for SOUTH ASIA

on SW and MW 1413

0145-0200 (Tues-Sats) 9580, 11955, 15310
1700-1715 (Mons-Fris) 1413, 5975, 7105, 9605, 11750, 15360

Programmes as World Service in English except:

0145 SOUTH ASIA SURVEY: *In-depth analysis of political and other developments in the region* ***Tues-Sats to 0200***
1700 SOUTH ASIA SURVEY ***Mons-Fris to 1715***

for THE CARIBBEAN

on SW

2115-2130 (Mons-Fris) 6110, 15140, 17715

Programmes as World Service in English except:

2115 CARIBBEAN REPORT: *Weekday coverage of the Caribbean Region, Caribbean affairs in Britain, the EC and North and South America, with emphasis on political and economic analysis* ***Mons-Fris to 2130***

for THE FALKLANDS

on SW

2130-2200 (Tues, Fris) 13660

Programmes as World Service in English except:

2130 CALLING THE FALKLANDS: *News, current affairs and features of particular concern to the Islanders* ***Tues, Fris only to 2200***

FEATURES APRIL

An Oddly Complete Understanding

(1 x 45 min)

Early this century, the British novelist Virginia Woolf met the New Zealand writer Katherine Mansfield.

Virginia considered Katherine cheap and common, and in turn Katherine thought Virginia aloof.

Slowly they became friends, drawn together by a fierce commitment to writing, but the friendship was fragile and it ended tragically.

Anthony Hyde tells the story with **Penelope Wilton** as Virginia Woolf and **Rosalind Shanks** as Katherine Mansfield.

● ***Sat 18th 1901 rep Mon 0101, 1515***

Fear From The Book

(6 x 15 min)

This series examines some famous books with the power to scare.

Written in 1513, *The Prince* by Niccolo Machiavelli is usually considered the first work of western literature devoted to "modern" politics and made Machiavelli a byword for murderous low cunning ***8th***.

When it was published almost 200 years ago, *The Rights Of Man* by Thomas Paine was a runaway bestseller. But its support for the revolutions in America and France frightened the British government into a policy of repression ***15th***.

HULTON-DEUTSCH COLLECTION

Terrifying words from Machiavelli and Darwin.

The Communist Manifesto by Karl Marx and Friedrich Engels was written in 1848, a year of revolutions in Europe. At first this short tract went unnoticed.

But after the Russian revolution, the manifesto's ideas and phrases terrified millions of people around the world ***22nd***.

In 1859 *The Origin Of Species* gave the world Charles Darwin's theory of evolution. Contemporaries were aghast at the thought that, if the theory were accepted, the Bible's account of the creation of man could not be true ***29th***.

● ***Weds from 8th 0130 rep 0930, 1715***

Frank Muir Goes Into...

(8 x 30 min)

Love, Hate and Hell all come under Frank Muir's humorous scrutiny with the help of, amongst others, Zsa Zsa Gabor, Woody Allen, Tom Lehrer and Bishop Sheen.

● ***Weds until 22nd 1530 rep Thurs 0030, 1030***

First Among Equals

(3 x 30 min)

In India a percentage of government jobs is reserved for the "untouchables", the castes which have remained deprived through the ages, and are regarded as the lowest rung on the ladder of society. In 1990, when former Prime Minister V P Singh attempted to increase this quota to include all the lower castes, dozens of students set themselves alight in protest.

FIONA NICHOLS, ASPECT PICTURE LIBRARY

The caste system remains a thorny political issue in India.

The backlash from the upper castes precipitated V P Singh's downfall. Whether or not to extend the job reservation system is still one of the most controversial issues in Indian politics ***10th***.

Since the 1969 ethnic riots in Malaysia, one of the central aims of the government has been to redistribute wealth to the indigenous Malay people, the Bumiputras. They have been granted economic, educational and employment benefits not available to the minority Chinese and Indian communities ***17th***.

The issue of affirmative action in the United States has risen to the top of the political agenda as many colleges and employers (in both public and private sectors) attempt to increase their intake of certain minorities, such as blacks and Hispanics ***24th***.

In *First Among Equals* **David Edmonds** asks whether these different forms of positive discrimination are fair. He examines the way in which they were introduced and discusses whether or not they have succeeded in narrowing economic inequalities and reducing – or exacerbating – racial and caste tensions.

● ***Fris from 10th 0730 rep 1215, 1930***

A Month In The Country

(15 min)

In the January edition of *London Calling* I said that I would be reporting to you from the by-ways of Kent on horseback, as well as on foot and motor car.

So far, I have not so much as been in the saddle, largely because I have not had a horse to put my saddle on. But with a bit of luck, this seems likely to change. So you may cautiously look forward to receiving dispatches from a great height.

It will have to be a great height. I am six foot four inches tall so we are not talking Shetland ponies here. The mount will have to be at least 17 hands high.

April is a particularly apt month to be looking for a horse because it features the world's greatest steeplechase, The Grand National.

Although there have always been training establishments in our part of southern England (and is not our county badge a proudly prancing white horse?), I cannot recall us ever having a National winner. However, my enquiries did reveal a local horse, Bob-A-Job, which took part in the race in 1967 and won his backers a lot of money, despite finishing an ominous 13th.

Appropriately, Bob-A-Job was trained near a pub called The Pennypot and the betting was on him to complete the daunting course. A local bookmaker rashly laid odds of ten to one on this unlikely event and had his fingers badly burned.

1967 was the famous year in which a loose horse took out most of the field in a mighty pile-up at the 23rd fence, leaving the 100 to one shot Foinavon to go on and win, and Bob-A Job to delight his backers.

Let us hope for an equally obliging animal (he does not have to come from Kent) in this year's race.

Steeplechasers often progress to the race course by way of "point-to-points". A point to point is exactly that – a race over fences, between two points, although today's courses are a bit more sophisticated.

We have two locally. One is splendid, a natural amphitheatre where you can see the horses all the the way round. At the other, once they have galloped out "into the country", it is anybody's guess as to what is going on. For all I know the riders get off and swap horses half-way round...

Michael Hayes

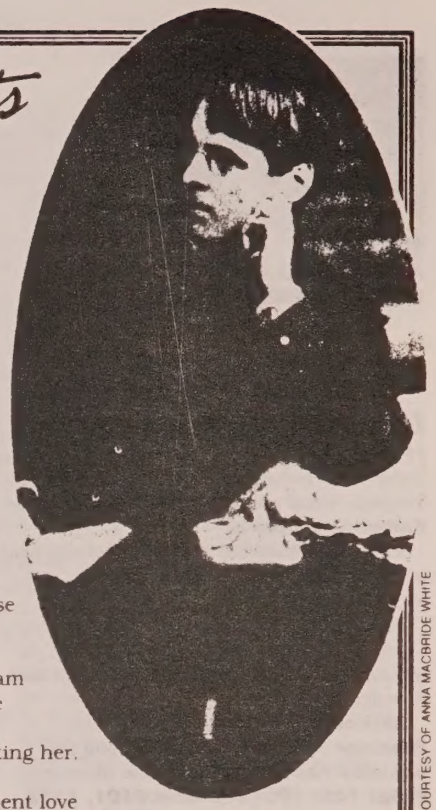
● ***Sat 25th 0415 rep Wed 1445, Thurs 0815***

ILLUSTRATIONS, ANDREW WRIGHT

My Dear Mr Yeats

(1 x 45 min)

Never give all the heart, for love
Will hardly seem worth thinking of
To passionate women if it seem
Certain, and they never dream
That it fades out from kiss to kiss;
For everything that's lovely is
But a brief, dreamy, kind delight.
O never give the heart outright...
He that made this knows all the cost,
For he gave all his heart and lost.
W B Yeats



COURTESY OF ANNA MACBRIDE WHITE

It is a story as old as time. In January 1889, a 23-year-old man meets a 22-year-old woman. He is tall, dark and handsome with a languid, romantic look; she a rare beauty with fiery, black eyes.

He falls passionately in love and begins to write poems to her. She, though attracted and interested, thinks it wise to keep her distance and always begins her letters to him with the words "My dear Mr Yeats".

The infatuated young man was the great Irish poet, William Butler Yeats; the austere, tantalising beauty, who became the object of his obsessive love for the next 50 years, was the Irish nationalist and early feminist, Maud Gonne. It was through meeting her, as Yeats put it, that "the troubling of my life began".

But out of his romantic anguish came some of the most transcendent love poetry of the 20th century. And slowly, over years and decades, this one-sided love blossomed into the deepest of friendships.

Now, hundreds of previously unpublished letters between Maud Gonne and W B Yeats have appeared in book form for the first time, edited by Maud Gonne's grand-daughter, Anna MacBride White and the Yeats scholar, Professor Norman Jeffares.

In *My Dear Mr Yeats*, **John Pickford** turns to the letters and the poems to tell the story of a love that made great literature.

● ***Sat 25th 1901 rep Mon 0101, 1515***

Going To The Pictures

(1 x 45 min)

One of its stars called it a "B movie". Hollywood studio heads said it would be tough to get even a "satisfactory" picture.

But today, who can hear Humphrey Bogart say: "Here's looking at you, kid" or Ingrid Bergman whisper: "...Play *As Time Goes By*" without recalling the magic of *Casablanca*?

Off-screen, Bogart hardly spoke to Bergman and filming was a shambles.

Nigel Andrews presents the story behind the story of *Casablanca*.

● ***Sat 4th 1901 rep Mon 0101, 1515***

I Remember It Well

(1 x 30 min)

Many people depend on their memory: an actor on stage, a musician performing without music, even a contestant on a quiz programme.

Alan Titchmarsh *(right)* talks to actor **Ian Richardson** who finds that knitting helps to keep his lines in his head, pianist **Peter Donohoe** who has committed 75 concertos to memory, and taxi-driver **Fred Housego** who, as well as excelling in his knowledge of London's streets, won the television quiz *Mastermind* in 1980. He also meets broadcaster **Benny Green**, who has an encyclopaedic knowledge of music and sport, and psychologist **Peter Morris**.

They discuss whether a good memory is a gift or something that can be acquired, if there is such a thing as a "photographic" memory, and if it is possible to improve powers of recall. Producer Rosie Boulton.

● ***Sun 5th 0230 rep Mon 0730***

Men Facing Change

(6 x 15 min)

Twenty-five years after the first stirrings of the feminist movement in Europe and the United States, some women's campaigns have been successful.

Women are more likely to be treated equally in the workplace and maternity leave makes it easier to combine babies with careers. But what about men? Is it wishful thinking to hope for a change in male attitudes to work, childcare and sex?

In *Men Facing Change* producer **Julian Duplain** and BBC correspondents look at the lives of six men from different cultures around the world.

In America, the new Men's Movement uses drums and rituals to help men find lost father-figures.

In Africa, women are challenging men to face up to their responsibilities in the age of AIDS.

Across the world men are rethink-ing their roles as sons, fathers and husbands, trying to match tradition and new ideas. But talking is one thing, when it comes to action, are men really interested in change?

● ***Suns from 19th 0445 rep Mons 1445, Weds 0815***

Ned Sherrin's Counterpoint

(13 x 30 min)

The quest is on to find Britain's top musical brain as **Ned Sherrin** quizzes contestants from the four corners of the British Isles on their knowledge of music, from Bach to the Beatles, Rossini to rap.

Appropriately, two programmes were recorded at the City of Leeds College of Music, the first in Britain to offer degrees in jazz and pop. The producer is Gareth Edwards. *See feature, page 20.*

● ***Mons from 6th 1715 rep Tues 0030, Weds 0830***

Omnibus

(30 min)

Among the variously flavoured features in *Omnibus* this month, *Chocolate With Everything* is a study in sweetness.

Cocoa is a vital cash crop and when processed into chocolate it is lusted after by an increasing number of "chocoholics".

The marketing of chocolate bars is a global industry but as **Chris Nicholson** discovers, the flavour and the taste of good chocolate are, to the connoisseur, as variable and subtle as wines ***15th***.

Are war reporters pioneers in search of truth or thorns in the sides of generals and politicians? Either way, the war correspondent usually has a difficult time reporting the facts from the battlefield.

In *From The Front Line*, **Neville Shack** looks at the challenges of reporting armed conflicts for newspapers and broadcasting organisations ***22nd***.

● ***Weds 0030 rep 1001, 1930***

Oratory

(5 x 15 min)

Nic Newman hears from those learning the art of oratory, and follows the progress of a businessman giving his first major speech. There are some tips from After Dinner Speaker of the Year **Sir Peter Ustinov** and politician **Benazir Bhutto**.

● ***Suns until 5th 0415 rep Mons 1930, Tues 0915***

Sugar And Spice

(5 x 15 min)

They may no longer be full of fashion, recipes and romantic fiction, but are women's magazines still telling British women how to find and keep a man?

The editors of *Marie Claire*, *Cosmopolitan*, *Everywoman*, and *Arena*, one of the new generation of glossy magazines for men, discuss their titles ***5th***.

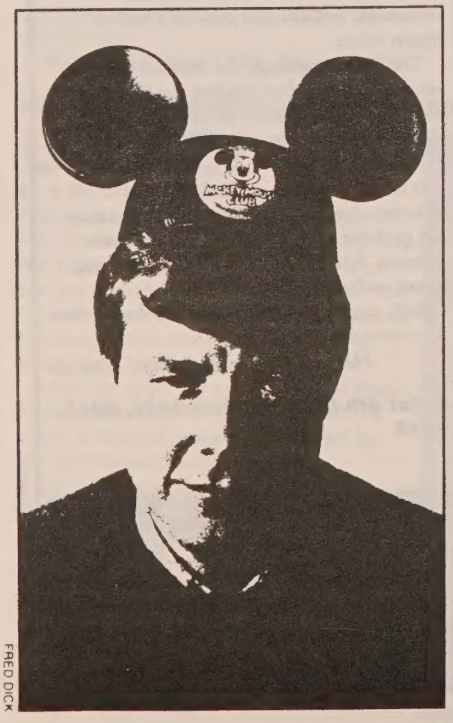
Monica Mason, assistant director and **Deborah Bull**, first soloist, talk about life at the Royal Ballet, Covent Garden. *Sugar And Spice* also visits Salisbury Cathedral to hear the first all-girls choir in the cathedral's 900 years ***12th***.

● ***Suns until 12th 0445 rep Mons 1445, Weds 0815***

Outlook

(25 min)

The Disney empire recreates a world of fun and fantasy on European soil when EuroDisneyland opens its huge resort 35 kilometres east of Paris ***12th***. *Outlook* is there to capture the magic, sample the thrill of rides such as Pirates of the Caribbean and Arabian Nights, and glance behind the scenes at the world's biggest leisure business and its highly disciplined structure.



FRED DICK

Presenter **Dylan Winter** *(pictured left)* is already preparing for what promises to be one of his biggest moments – a meeting with Mickey Mouse.

"I wanted to make sure he'd recognise me in the crowd," he explained.

● ***Mons-Fris 1405, 1905, Tues-Sats 0105***

TITANIC: The Unsinkable Legend

(1 x 30 min)

On April 10th 1912, the largest and most luxurious ocean liner ever built, labelled "unsinkable" and seen as mankind's triumph over nature, set out on her maiden voyage across the Atlantic.

Four days into the journey, on a clear, starlit night, she hit an iceberg and sank with the loss of over 1,500 lives.

Since then her name, *Titanic*, has symbolised the rash confidence of an era that was soon to end abruptly with another catastrophe, the First World War.

Eighty years later the name lives on as strongly as ever. Historians, film producers, poets and song-writers have immortalised the *Titanic* in folk memory. And all over the world there are *Titanic* societies, where enthusiasts meet to discuss the fine points of the ill-fated voyage, the eerie premonitions and coincidences, the mixture of gallantry, cowardice, bad luck and incompetence that surrounded it.

In *Titanic: The Unsinkable Legend* **Alenka Lawrence** examines the enduring fascination with the western world's most infamous sea disaster.

● ***Sun 12th 0230 rep 1615, Mon 0730***

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The Titanic was never to make the advertised return voyage from New York.

WALTER LORD/ PENGUIN BOOKS

The Inexorable Spread Of The African Bee

(1 x 30 min)

In the 1950s a Brazilian geneticist, Dr Warwick Kerr, was looking for ways of improving the productivity of honey bees in South America. He knew that African honey bees were unaffected by tropical climates so he arranged for some to be brought from Pretoria in South Africa and from Tanzania. He released them in the country outside Sao Paulo.

What has followed reads like a scenario for one of those films (B-movies?) in which bees terrorise whole communities.

The "new" bees cross-bred with the local bees which had originally been brought from Europe, but the generations of "Africanised" bees that followed inherited many undesirable qualities from their African ancestors, and have been spreading.

In 1972 they crossed the Amazon and now they have reached Buenos Aires in the south and the Mexican-Texas border in the north.

Stephen Hedges visits Linares in Mexico and Brownesville and Laredo in Texas to find out how America's top entomologists are trying to contain the spread of the aggressive and potentially lethal Africanised bee.

● ***Sun 26th 0230 rep 1615, Mon 0730***

The Learning World

(13 x 15 min)

Is there too much painting and chatter and too little learning in primary schools?

Britain's teachers are being criticised for adopting fashionable teaching methods and sometimes getting spectacularly poor results.

Has the time come to return to rows of desks and teach individual subjects?

Should teacher training be radically overhauled with more emphasis on classroom management and less on theory? Most importantly, should teachers be trained in school or, as now, in college?

John Turtle reports on these and other current issues in education and training worldwide.

● ***Mons from 6th 2315 rep Tues 0445, 0930***

The People Of The Holy Land

(5 x 15 min)

Palestinians and Israelis face their toughest choices in years. After so much conflict and bitterness, they have to decide whether they are really going to make peace.

No matter how great the external pressures, it is the people who inhabit this small corner of the Middle East who have to make the crucial decisions.

Martin Plaut visits five families across the religious and political divide to examine the choices through their eyes.

Some live in Jerusalem, central to three faiths and now re-united as the capital of Israel. Palestinians believe they are being squeezed out of the city but Jews see it as their rightful home.

Plaut talks to Jewish settlers who have chosen to live in the disputed occupied territories. Are they brave pioneers or aggressive land-grabbers? He also tries to establish how the Christian Palestinians fit into this complex mosaic.

● ***Mons from 20th 0415 rep 0915, Weds 1515***

The Litmus Test

(7 x 30 min)

Would you dance a tangelo or eat it? Why are Irish badgers fond of chocolate and what makes flamingoes pink? *The Litmus Test* pits teams of distinguished scientists against each other.

Presenter **Michael Scott** might ask them to deliver lectures on courtship dances, to reveal which scientist they would most like to dine with, or even to submit a question to God.

● ***Suns from 19th 2030 rep Mons 1215, Tues 0230***

Truth To Tell

(4 x 15 min)

Four extraordinary true stories, told by **Anthony Smith**. This month:

Frozen In Time: In 1897 three Swedish explorers set off from Spitzbergen to fly in a hot air balloon to the North Pole. They never returned. In 1930 another expedition found their remains and several reels of exposed film. Would the pictures come out? ***13th***

A Desert Vigil: Two German geologists, living in south-west Africa at the outbreak of World War Two, faced an unenviable choice: internment or return to Nazi Germany. They fled into the desert and lived the life of prehistoric men ***20th***.

Lindbergh's Predecessors: Charles Lindbergh is remembered for his trans-Atlantic flight from New York to Paris in 1927. But why are the 91 men who had flown the Atlantic before Lindbergh all but forgotten? ***27th***. Produced by David Perry.

● ***Mons from 13th 0145 rep Tues 1445, Fris 0415***

Whatever Happened To...?

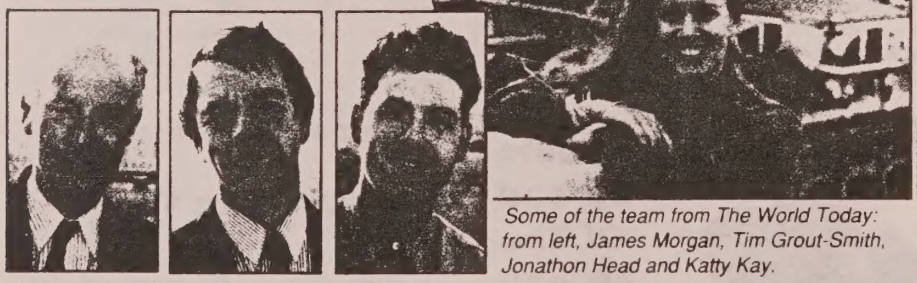
(7 x 10 min)

The late Andy Warhol once said that everyone is famous for 15 minutes. The people traced for this series were all famous for far longer than that but have since faded into comparative obscurity.

With the help of sound archive material they relive the highlights of their careers and look back with hindsight.

● ***Mons from 13th 1635 rep Tues 0750, Weds 1235***

The World Today ***(15 min)***



FRED DICK

Some of the team from The World Today: from left, James Morgan, Tim Grout-Smith, Jonathon Head and Katty Kay.

The World Today, a daily investigation into a current topic and one of BBC World Service's longest-running current affairs programmes, is undergoing changes.

The present editor, **Tim Grout-Smith**, says that with the arrival of the third *Newshour* there was a need to rethink the agenda and to reach into new areas and styles of programming.

"We are commissioning more pieces from correspondents in the field, and they welcome the opportunity to dig a little deeper into a subject," he says. "This has given our home-based producers more time to research and plan more ambitious programmes."

This month *The World Today* covers aspects of economic life. There is a review of the state of Russia after three months of price reform, a special report on the renewal of Leipzig, the industrial heart of the old East Germany, and a programme about the operation of the commodity markets and their effect on the developing world.

The prospects for "green economics", sustainable industrial practices, are discussed, and Economics Correspondent **James Morgan** considers the state of the world economy ***Mar 29th-3rd***.

● ***Mons-Fris 1645 rep 2009, Tues-Sats 0615***

Seeing Stars

(15 min)

Whether you live north or south of the equator, there is no doubt about what gets "star billing" in April's skies: the dazzling planet Jupiter.

High in the heavens all this month is the constellation of Leo. You cannot mistake it. It is brighter than anything else in the sky and, unlike the stars, Jupiter shines with a steady light and does not twinkle.

Twinkling is caused as our turbulent atmosphere continually sweeps over the pinpricks of light that are the distant stars. The planets, being nearby, subtend small discs and are not affected in the same way.

Like all the other planets in our solar system, Jupiter has no light of its own and shines only by reflected sunlight but it is so pale and vast that it reflects light very well.

Jupiter is the biggest planet, big enough in fact to contain all the planets put together. Fifth in order from the sun, it is a gigantic gas-bag circled by an enormous family of 16 moons. Of these, four are just visible with good binoculars.

Four spaceprobes have already sent back incredible images of Jupiter's terracotta-coloured, convoluted cloud bands.

Although Jupiter is the biggest planet, it is also the fastest-spinning (a "day" lasts nine hours 50 minutes), so its clouds are drawn out into streaks by the fast rotation.

The storm-tossed clouds are ravaged by high winds and pierced with violent lightning flashes that can be seen on Jupiter's night side.

One storm, the Great Red Spot, a hurricane three times bigger than the Earth, may have lasted for more than 300 years.

Jupiter's moons are no less fascinating than the planet itself. One has active volcanoes, and another may be a ball of frozen water.

The Galileo spaceprobe (named after the astronomer who first studied the four largest moons) is currently on its way to Jupiter to look at the planet and its family in more detail.

It is due to arrive late in 1995, but scientists are already concerned that it may not perform as well as expected, its main antenna, folded like an umbrella at launch, as not unfurled properly.

Still, engineers have more than three years to correct the problem.

Heather Couper and Nigel Henbest

● ***Sat 4th 0130 rep Sun 0430, 0915, 2215***

ILLUSTRATIONS: ANDREW WRIGHT

RELIGION

APRIL

From the letters we receive in our office every day, (some critical, some generous), it is apparent how significant a part religion plays in human life *(writes World Service's head of religious programmes DAVID CRAIG)*. **While some international events are provoked by religious enthusiasm, every cultural environment is influenced by one or more religions and on a personal level religion can be a guiding principle.**

This month is particularly important for Christians with Holy Week and Easter, for Muslims with Eid al Fitr and for Jews with the Passover. Our programmes reflect this breadth of interest and commitment.
See also The Wayfarer's Staff, page 10.

Focus On Faith

(30 min)

During April, **Trevor Barnes** notes the religious changes taking place in the Commonwealth of Independent States, in India, the Middle East and Africa.

● ***Thurs 1830 rep Fris 0330, 1001***

In Praise Of God

(30 min)

For Lent, *In Praise Of God* reflects the life and ministry of Jesus through services from some of the great churches of Western Europe: from Chevetogne, Brussels, the Abbey of Bec and Oxford.

The series culminates on Easter Day with Mass from the English College in Rome, at which generations of English Catholic seminarians trained for the priesthood.

● ***Suns 1030 rep 1715, Mons 0030***

Lent Observed

(5 x 15 min)

Journalists with a personal faith reflect on the story of Christ's passion.

Gerald Priestland was a BBC correspondent for 33 years. When he recorded his talk about the execution of Christ he had suffered a stroke, and sadly he died shortly afterwards ***5th***.

Hugh O'Shaughnessy, Latin American correspondent of *The Observer*, ends the series by considering Christ's cry from the cross: "My God, my God, why have you forsaken me?" ***12th***.

● ***Mons until 12th 0415 rep 0915, Weds 1515***

The Resurrection And The Life

(1 x 30 min)

For Christians, Easter is a day of rejoicing, Christ's rising from the dead being the focal point of their faith.

The events of that first Easter morning have been debated by theologians from the earliest days. But the idea of resurrection existed long before the time of Christ.

To what extent might contemporary Jewish beliefs and practices have influenced the minds of the gospel writers?

In *The Resurrection And The Life*, **Rod Hacking** explores the subject with Hebrew and Christian scholars, and hears from people whose understanding of "resurrection" is quite different from that traditionally accepted.

● ***Sun 19th 0230 rep 1615, Mon 0730***

Words Of Faith

(30 min)

Words Of Faith continues to explore ways in which personal faith has influenced the artistic creativity of playwrights and film-makers, artists and calligraphers.

From Palm Sunday to Easter Day, the Bishop of London, **David Hope**, takes listeners on a pilgrimage through the events leading up to the betrayal, trial, crucifixion and resurrection of Jesus.

● ***Daily 0309 rep 0809, 2025, 2305 (Sats only)***

Urbi Et Orbi

(1 x 30 min)

The excitement in Rome is tangible as the crowd waits in St Peter's Square for the Pope to appear on the balcony of the great cathedral. Nothing unites the Catholic church more than this annual blessing of the world and the city of Rome on Easter Day.

After an open-air celebration of Mass, **Pope John Paul II** broadcasts to the world a special message, followed by the traditional Papal blessing.

His linguistic abilities and the experiences gained from his travels give the blessing a special significance: national groups are easily identifiable in the crowd, banners are waved and cheers raised as the familiar words of blessing are heard in Swahili, Thai, Russian or Farsi. **Bishop Vincent Nichols** introduces *Urbi et Orbi*.

● ***Sun 19th 1000***

ASSOCIATED PRESS

John Paul blesses the crowds on Easter Sunday last year.

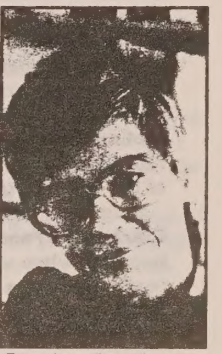
The Human Child

(8 x 30 min)

To follow and understand the development of a child stage by stage is a delight, a challenge, and an experience shared worldwide.

We know something of it from our own childhood memories, and from our observations of children. Even so, much seems mysterious and unexplained.

Peter Evans



Penelope Leach

In *The Human Child* **Peter Evans** looks at the stages through which a child passes on its journey from unborn infant to mature adolescent. On hand with her comments about each programme is **Penelope Leach**, widely-known author of many books on childcare.

Eminent doctors, psychologists, and academics offer the latest insights gained from modern research. Parents, teachers and, of course, children themselves all take part.

They reflect on whether a child's behaviour is learned or if it is instinctual. They discuss the physical, psychological, and emotional components that make up the human child.

Not Just A Blank Sheet examines what the child feels as it is carried in the womb. How early on can a baby recognise its mother?

The programme discusses which in-built capacities babies have, and whether they can distinguish time and space. The first signs of speech are listened to and the programme explains what can be deduced from the baby's behaviour as it feeds at its mother's breast ***5th***.

Stand By And Admire: as the infant crawls, walks and talks, and possibly contends with the arrival of a sibling, so it gains independence.

The toddler learns toilet training and how to feed itself. It makes great strides in the use of imaginative play. What should be the role of parents and other carers? ***12th***.

Why do boys and girls prefer different toys? Are boys really more aggressive and girls more reasonable? *A Question Of Gender* considers the characteristics that are associated with "girlishness" and "boyishness", and debates whether they are universal to all cultures. How do children's ideas about gender change with adolescence? The origins of homosexuality are also discussed ***19th***.

Between three and six years old *The Social Child* develops. This programme assesses the value of play, whether it be a pre-school play-group with exciting equipment or in the home with water and pebbles.

It asks if a youngster's social attitudes are affected by being the first-born, youngest or an only child ***26th***.

Produced by Joy Boatman with Miriam Newman.

● ***Suns from 5th 1401 rep Mons 0630, 1001***

Guitar Legends In Seville

(5 x 30 min)

Not since Live Aid or Woodstock had there been such a gathering of musical talent.

Thirty of the world's greatest guitarists gathered for five concerts in Seville, Spain, home of Expo 92. This month, enjoy a ringside seat as *Guitar Legends In Seville* brings you the magical moments from this unique musical celebration of the guitar.

The festival opened with a blues night bringing together **B B King**, **Robert Cray**, **Albert Collins** and **Bo Diddley**. The Spanish night fizzed as blues licks filled the air ***13th***.

On the second night it was the turn of the jazz fusion contingent to show what they could do. **George Benson**, **John McLaughlin**, **Larry Coryell** demonstrated real flair and style, celebrating the music of the late jazz trumpeter Miles Davies.

Flamenco was not forgotten as **Stanley Clarke** and **Paco De Lucia** showed what happens when an American jazz bassist teams up with a Spanish flamenco star ***20th***.

Things were going well and all ears and eyes were on the third-night concert which would see **Bob Dylan** and the "human riff" **Keith Richards** playing together for the first time since their somewhat awkward set at the Live Aid extravaganza seven years ago. All fears proved to be groundless as Dylan launched into a blistering version of *All Along The Watchtower*, backed by the Rolling Stone, Cream's **Jack Bruce**, **Joe Cocker** and the festival organiser, Roxy Music's **Phil Manzanera** ***27th***.

Guitar man: Brian May of Queen joins 30 of the world's greatest strummers in Seville.

● ***Mons from 13th 2215 rep Tues 0630, Weds 1615, Fris 1030***

Politics And Pop

(45 min)

Billy Bragg rounds off his personal selection of political pop records, with some music designed to make you dance until dawn, while at the same time wanting to save the world.

It may sound like a tall order, but in fact surprisingly easy when you tune to *Politics And Pop*.

● ***Mons until 6th 2215 rep Tues 0630, Weds 1615, Fris 1030***

Rossini And His World

(8 x 30 min)

The head of the Paris Opera once brought Rossini the news that they were about to perform the second act of his opera *William Tell*.

"What, all of it?" was his reply.

Rossini resented the poor response of public and critics alike to a work he considered one of his greatest. This no doubt contributed to his decision, at the extraordinarily early age of 37, to write no more operas.

Furthermore, during the remaining 39 years of his life he composed next to nothing, although late in life he did allow himself a collection of pieces with the intriguing title *Sins Of Old Age*.

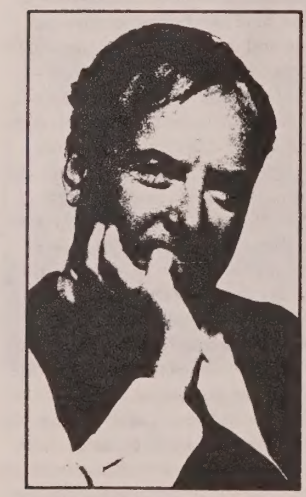
Julian Budden takes a fresh look at *William Tell*, and surveys Rossini's years of retirement when, according to the traditional view, he devoted himself to an easy life and his beloved cookery.

● ***Tues until 14th 1030 rep Fris 0030, 1715***

A Hallelujah
For Handel's Messiah

(1 x 45 min)

Messiah, arguably the world's most popular musical work, was first performed in Dublin 250 years ago, on April 13th 1742. Handel composed it in only three and a half weeks.



In this special programme, the conductor and Handel scholar **Christopher Hogwood** *(left)* traces the story of *Messiah's* composition, its early performances, its long association with charities (the première was in aid of imprisoned debtors), and its growth into a choral favourite throughout the world.

To quote the 18th-century historian Charles Burney:

The Messiah has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of oratorios, more than any single musical production in this or any country.

● ***Sat 11th 1901 rep Mon 0101, 1515***

MUSIC APRIL

An A-Z Of Rock 'N' Pop

(13 x 15 min)

This alphabetical journey through the more offbeat corners of the music business is designed to help you answer those tricky little questions you come across in quiz games.

But this is to be no ordinary alphabetical odyssey. How does *Come Together* by **The Beatles** qualify under "A"? How can **Gloria Estefan** *(left)* singing *Rhythm Is Gonna Get You* be classified under "C"?

The answers to these and many more brainteasers are in *An A-Z Of Rock 'N' Pop*.

● ***Suns from 12th 0415 rep Mons 1930, Tues 0915***

Classic Recordings

(9 x 30 min)

Edward Greenfield, a familiar voice on World Service for many years, introduces nine celebrated recordings.

He highlights what it is that makes them special while exploring the background and the personalities involved.

This month he turns his attention to the young **Yehudi Menuhin**'s recording of the Elgar *Violin Concerto* (the composer himself conducting) ***21st***; and Arturo Toscanini's famous 1936 reading of Beethoven's *Seventh Symphony* with the **New York Philharmonic** ***28th***.

● ***Tues from 21st 1030 rep Fris 0030, 1715***

Concert Hall

(45 min)

Each of this month's programmes contains a famous orchestral masterpiece and matches it with less well-known music from the same era.

Bach's *Fifth Brandenburg Concerto* ***5th***; Haydn's *Symphony No 103, The Drum-roll* ***12th***; Schumann's *4th Symphony* ***19th***; and, to herald World Service's forthcoming Spanish month, Debussy's evocative portrait *Iberia* ***26th***.

● ***Suns 1515 rep Tues 0815, 2315***

DRAMA

APRIL

OFF THE SHELF

(15 min)

The Wayfarer's Staff

For almost 70 years the religiously devout in Russia were forced to conceal their faith and gather in clandestine groups to celebrate their faith.

Father Nikiforov Volgin's book *The Wayfarer's Staff* is the diary of a priest forced to work in a world of secrecy and fear. He tells of the dilemmas he faced and the pain he experienced in trying to minister to the needs of people who invested all their hope in the church.

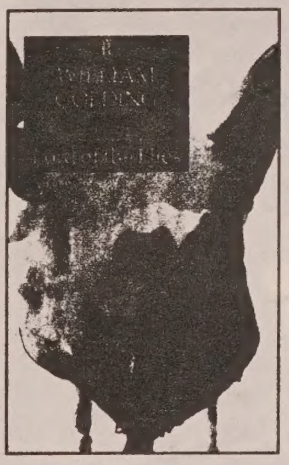
His story of loneliness, alienation and suffering has many resonances with the events of Holy Week. It has been translated by John Coutts and is read by Nigel Anthony ***6th-10th***.

Conversations With An Angel

When it comes to guardian angels, some women have the worst luck in the cosmos.

Helen Lederer reads a series of conversations between a smart-thinking, fast-talking modern Mum and her dowdy, cosmic companion. All the woman wants is a mystical vision, and a little respect from her Angel. What she gets is an angel who seems more interested in Princess Diana than in St Peter.

They bicker and squabble, but in between the angelic sulks and human tantrums, everyday miracles occur. The story is written by Sara Maitland and produced by John Newbury ***13th-17th***.



Lord Of The Flies

A group of schoolboys find themselves stranded on an uninhabited island in the Pacific Ocean.

At first they react gleefully to their situation – alone, with no adults to tell them what to do.

Twelve year-old Ralph emerges as leader and sets the boys to work building a fire to attract the attention of a passing ship.

But soon Ralph has a rival, Jack, who prefers hunting to tending the fire. A bitter struggle for leadership follows.

"Civilisation" disappears and the rival tribes led by Ralph and Jack turn into savages. William Golding's famous book was published in 1954. It has been adapted for radio in 14 parts by Vivien Creegor and is read by **Michael Williams**. The producer is Maurice Leitch ***18th-May 8th***.

● ***Mons-Fris 0430 rep 1430***

A Little Lower Than The Angels

(5 x 30 min)

Young Gabriel, a mediaeval stone-mason's apprentice, spends his time chipping and chiselling at the stone saints and gargoyles.

One day some travelling players come to town, performing religious Mystery Plays. They offer Gabriel the job of a lifetime, the chance to play an angel.

Dressed in a gleaming halo and wings of peacock feathers, Gabriel is so convincing that his audiences believe he really can perform miracles. It is not long before Gabriel himself begins to believe in his "divine powers".

Gabriel the Younger and Gabriel the Older, as played by Andrew Miles and Phillip Weaver.

Adapted for radio by Barbara Machin from the novel by Geraldine McCaughrean and produced by Peter Fozzard.

● ***Thurs from 9th 1130 rep 1715, Fri 0230***

Short Story

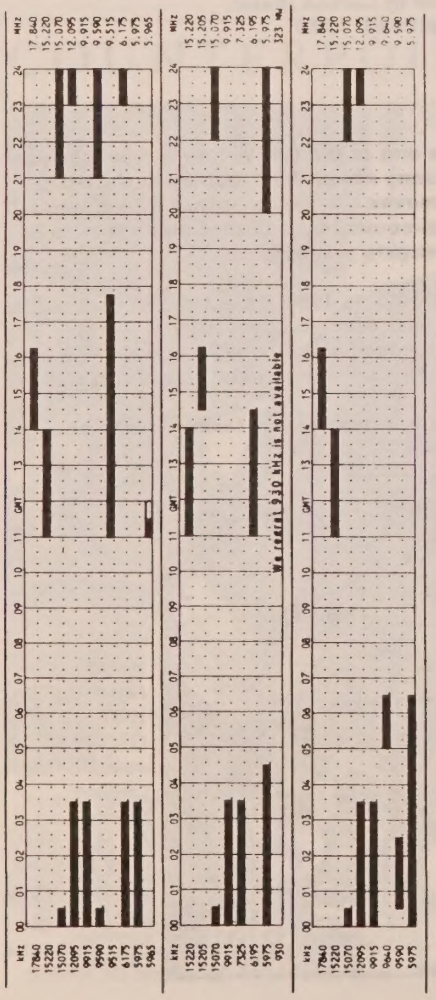
(15 min)

A young Arab in modern Israel hopes for a son. Perhaps the *Blue Pyjamas* will help, with their message that simple human contact can cross political barriers. By Myra Kaye in Israel ***11th***.

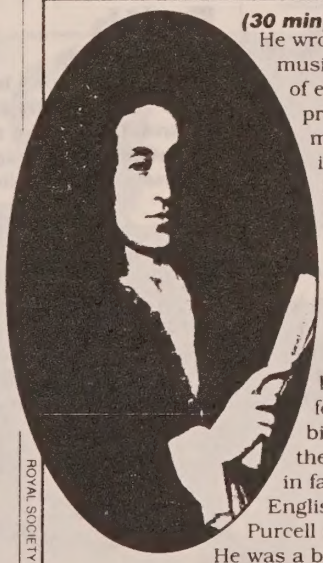
An old woman looks like an easy target to the young, would-be mugger. But the boy finds his victim has an unusual approach to life and learns from her how to think for himself. *Not One Of The Gang* is by Steve Buckledee in Italy ***18th***.

In a crowded minibus taxi on the Pan-African Highway, a white priest with his own spiritual agonies bears witness to the last hours of a black child. *This Boy* is by Rev P J McDonald in Cameroon ***25th***.

● ***Sats 0130 rep Suns 0430, 0915, 2215***



Composer of the Month



ROYAL SOCIETY OF MUSICIANS

(30 min)

He wrote his first music at the age of eight, held a prestigious musical post in his homeland at 20, composed a vast quantity of music and died tragically early at 36.

This could be mistaken for Mozart's biography but the composer is in fact the Englishman Henry Purcell (1659-1695). He was a boy chorister at the Chapel Royal when he began writing music and held the prestigious musical post of organist at Westminster Abbey.

He wrote music for numerous royal occasions including birthday odes and funeral music but he was equally renowned as a composer for the theatre, and of music for more humble domestic use – songs, rounds and catches, as well as some of the most outstanding chamber music of the age.

● ***Mons 0230 rep 1130, Tues 1715***

Globe Theatre 1992

World Service Drama and the BBC's domestic radio drama department join forces for another season of specially commissioned plays.

A Sense Of Things Moving Forward

(1 x 60 min)

Playwright Craig Warner was born in Los Angeles and wrote his first play at the age of 17. He began his professional writing career in New York and now lives in London. He has written several plays for BBC radio drama.

A Sense Of Moving Forward is about God and gold. It tackles the life and dreams of Christobal Colon (or Christopher Columbus in the Anglicised version of the name) and follows his journey to the New World, to the country which became known as San Salvador.

Columbus's overwhelming desire to convert the natives in the name of God and the Crown is matched only by his lust for gold and position.

When his mission to provide gold for the Crown fails, he is brought back to Spain in chains, tortured and imprisoned. Only at the end of his life does Columbus begin to understand himself and the true significance of his voyage to the edge of the world.

Ben Kingsley plays Colon. **Frances Barber** is Isabella, Queen of Spain and **Simon Russell Beale** is Father Louis de Torres. The play is directed by Andy Jordan.

● ***Sun 5th 0101 rep 1201, 1901***

What Happened With St George?

(1 x 60 min)

David Cregan began writing for the Royal Court Theatre in London in the 1960s. A winner of both Sony and Giles Cooper awards, he began writing this play as a reaction to what he felt about the Gulf conflict. He was appalled by both the military force of the allies and aspects of Saddam Hussein's regime.

A group of tourists visiting a cathedral in Sweden are looking at a striking statue of St George and the dragon.

One man draws aside an American woman and tells her the true story of George, revered as a heroic defender of the Christian faith and slayer of the dragon of evil.

Through his compelling tale, we learn that George had humble beginnings and was not at all keen on being a hero. Not, that is until he met the Blessed Virgin Mary.

David Cregan's black comedy stars **Ian Holm**, **Peter Davison**, **Kenneth Cranham** and **Mary Wimbush** and is directed by David Hitchinson.

● ***Sun 12th 0101 rep 1201, 1901***

FRED DICK

MUSIC AND SILENCE: Writer Rose Tremain and behind her from left, Janet Maw (Leonora), Timothy West (Christian) and Moir Leslie (Sophie).

Music And Silence

(1 x 75 min)

Rose Tremain, prize-winning novelist and playwright, has set her Globe Theatre radio drama in late 17th century Denmark. She writes about a subject which is not only universal, but encompasses all ages and all times – love.

The autocratic King Christian IV is a man who feels cheated by fate; his second wife he loved deeply, but she has deserted him. He can never forgive her, but nor can he stop loving her.

Meanwhile, two of his daughters, Leonora and Sophie, are also in love – with the same man, their one-time classmate Moritz. Leonora's love is generous and passionate; Sophie's egoistic and ruthless.

Sophie is determined that should she not marry Moritz, then neither will Leonora. And King Christian, an embittered man who distrusts all outward shows of emotion, is determined that his daughter will not make the mistake he did; put love before duty, feeling before reason, music in place of silence.

Timothy West, **Janet Maw**, **Moir Leslie** and **Mark Payton** star in a production directed by Gordon House.

● ***Sun 19th 0030 rep 1130, 1830***

Faith

(1 x 60 min)

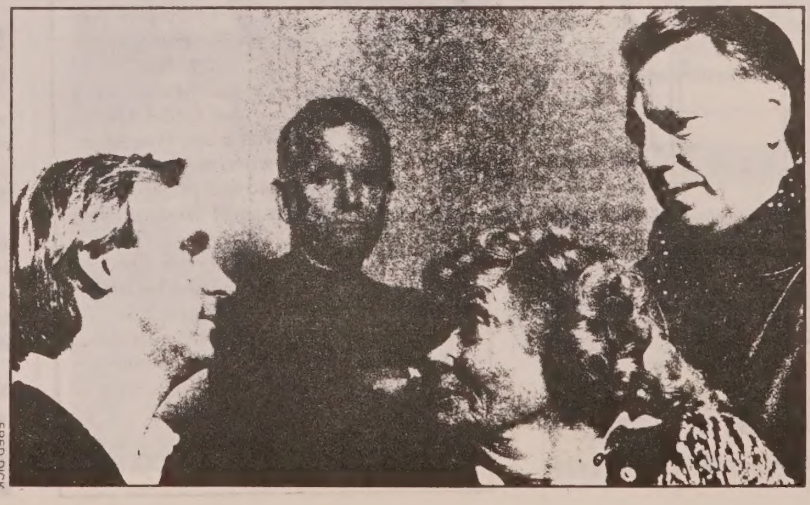
Robin Glendinning is one of the few writers who manages to be convincingly funny about the Troubles in Northern Ireland. In *Faith* he moves his sights further afield, while still offering the tragi-comic insights that make him on of Ireland's most challenging playwrights.

Peter lives in Eastern Europe in 1984. He is a devout Communist and supports the one-party state his father fought to create.

As the rest of his family rush to catch the first trains West in order to see what it is really like, the day the Communist regime fails is a dark one for Peter.

With **Sean Barrett**, **Jill Gascoigne** and **Lesley Grantham**. Directed by Jeremy Howe.

● ***Sun 26th 0101 rep 1201, 1901***



FRED DICK

WHAT HAPPENED WITH ST GEORGE: from left, Peter Davison (George), Ian Holm (Man), Mary Wimbush (Blessed Virgin) and Kenneth Cranham (Dragon).

NED SHERRIN'S

A DROP OF DRY SHERRIN

Director, writer, broadcaster, raconteur and bon viveur Ned Sherrin chairs a new series of *Ned Sherrin's Counterpoint*. He talks to Vicky Payne.

BROADCASTERS often use two voices, one for performing, one for conversation. Only in front of a studio microphone do the twain ever meet.

Ned Sherrin's broadcasting and private voices are reassuringly the same. So is his sudden infectious guffaw and his ability to introduce a *soupçon* of crispness. "I quite like frightening people," he adds disarmingly. Even so, he's a gent, and just as he does with the contestants on *Ned Sherrin's Counterpoint*, he comes to the rescue when a question meanders unpromisingly. He is not afraid to tell stories against himself.

"I've had one lucky show each decade," he remarks. First, came the tv programme *That Was The Week That Was*, which pushed small-screen entertainment from the round-the-hearth cosiness of the '50s into the satirising '60s.

Then there were theatrical successes with *Side By Side*, a Stephen Sondheim musical, in the '70s, and *Jeffrey Bernard Is Unwell*, a comedy about the reminiscences of a drunken, womanising, gambling renegade, in the '80s.

Sherrin writes books, too, and contributed a weekly diary to the London *Times*. Recently he won an award for his after-dinner speaking. You can understand why. His answers are anecdotal and on occasion deliciously slanderous.

Still, if the number of invitations propped up along his mantelpiece are anything to go by he is a much-sought-after guest. One is for the 50th anniversary party of the radio series *Desert Island Discs*, which can be heard from time to time on BBC World Service. Most of the great and the good in Britain have secretly chosen their own eight records – just in case.

Many would happily sell their grandmothers if it meant becoming a radio castaway. No one is ever honest enough to admit to this publicly, of course – no one except Sherrin.

"I was getting a bit fed up that I was never invited. Every time a new play opened, I thought 'this time'! But it never happened. One day, I had a phone call.

"'Would you care to do the first literary lunch in Eastbourne?'

"'Not really, thank you.'

"'The other guest is Roy Plomley' [creator and host of *Desert Island Discs*].

"We travelled on the train together. He could not have been kinder or more genial. At last, I thought – this is it! He died a month later."

Sherrin finally became a castaway when Sue Lawley took over as presenter. He asked for a bag of seed potatoes as his luxury. "I could not live without potatoes."

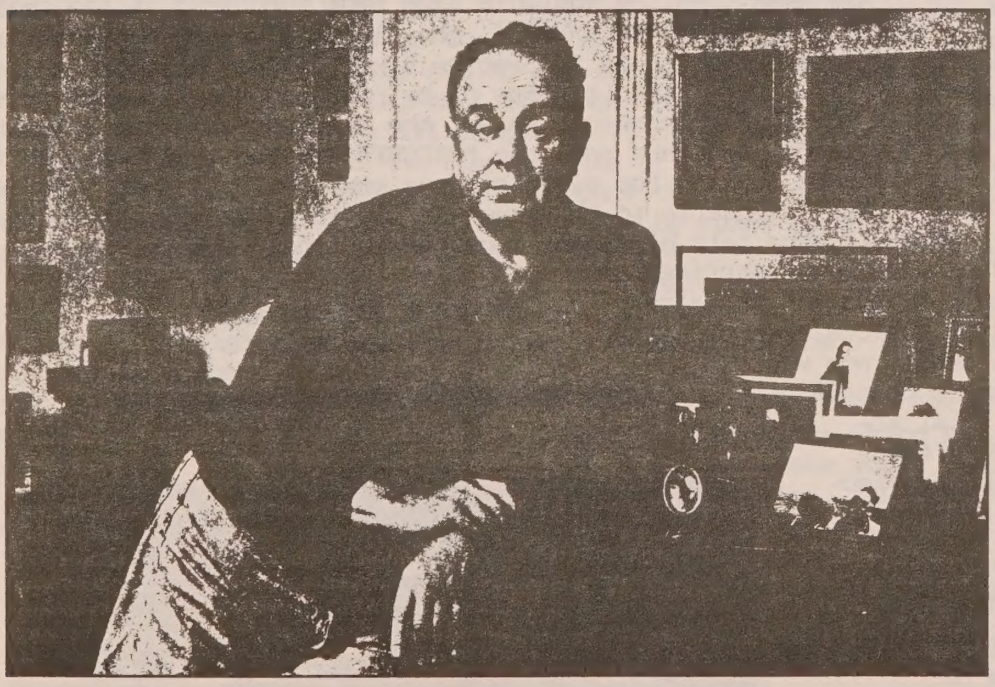
Sherrin moves easily between theatre, tv and radio. *Ned Sherrin's Counterpoint* is a musical quiz in which three contestants answer different rounds of questions about all kinds of music from Albinoni to Z Z Top. It is the third series for World Service. "Radio always gives me a tremendous feeling of being at home," explains Ned. "The adrenalin goes and it is great fun doing *Counterpoint* because the contestants are so nice. They all seem to enjoy it enormously."

If Sherrin skilfully steers a tricky course between warmth and bitchiness, interest and dismissiveness, with peers and brand-name guests on his eclectic programme *Loose Ends* for BBC domestic radio, he is gentler with the three *Counterpoint* contestants.

Nevertheless: "As the interlocutor, you can be quite strict as long as you have a twinkle in your eye. They understand that you sometimes have to bring them out.

"The worst occasion was when a participant didn't turn up. The wife of another contestant bravely volunteered to fill in. She scored one point. To try and help someone through half an hour can be hard work. If the scores are eight, five and three it's tough keeping the jollity going when you have to keep saying 'No...no...no'!" The scores for this series are much higher he promises, smiling.

COUNTERPOINT



"I read through the questions on the day. If there is a vague joke lurking, you can often get it by reading out loud. The success of the programme is down to the range of music. The know-alls on the classical front often fall down badly on the rhythm and blues and I'm sure the same thing happens at home."

Sherrin has been in the business for three decades, but does not attract the has-been label from the under-30s. He is shrewd and generous enough to praise warmly the wealth of youthful talent rising fast in theatre, radio and tv.

The current battle raging in the British broadsheet newspapers between "Oldies" (wrinkly media stars) and "Yoof" (the marginally less-wrinkly) gives rise to impatience: "The same debate about satirists went on 30 years ago. Each generation thinks it has new solutions and it is bound to clash with people who had old solutions that demonstrably did not work."

According to a useful Sherrin aphorism: *Print antagonists often have no quarrel when they meet.* Ironically, the one enmity Sherrin believes he has caused was the result of a piece he wrote. His old friend the writer Gore Vidal "decided I was an enemy when I reported something he told me. We had lunch, I was taking notes."

Vidal told Sherrin of his ingenious theory about the dubious antecedents of a former Prime Minister. "I used his story in my *Times* column and got a furious letter from Gore saying that I confirmed his resolution never to speak to print journalists – a great compliment, because I'd never been called a print journalist before.

"I keep bumping into mutual friends who say: 'Gore is still very annoyed with you.' After an interview with him appeared in *The Independent*, I wrote saying: *I read you were about to die, it would be awfully nice if you didn't die on bad terms.* Not of course, that I do think he is about to die for ages. Then I met another mutual friend and she told me: 'Gore is still annoyed with you.

"It takes two to quarrel," he adds. The resonant Sherrin voice is edged with regret.

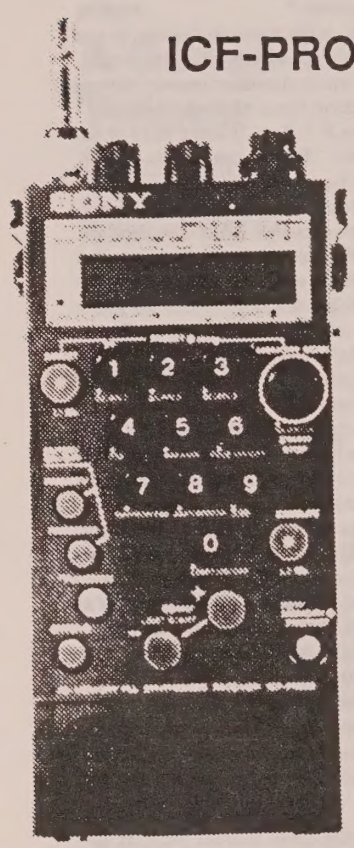
● Mons from 6th 1715 rep Tues 0030, Weds 0830

radio equipment forum

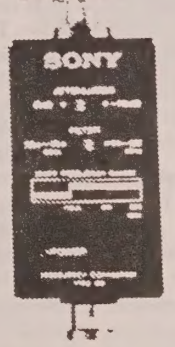
LOREN COX, JR 1106 CLEVELAND AVE LEXINGTON, KY 40505

TWO COMMENDABLE PORTABLES

This time we are offering some observations based on sense experiences - the aural kind being the most pertinent - with two currently marketed shortwave (plus) receivers: the Sony ICF-PRO80 and the Grunding SATELLIT 500. Both of these radios are among the better examples of today's synthesized, direct keyboard input, portable receivers. Here, we will be more concerned with actual receiver performance - how good are these units as RADIOS - than with all of the "computer" features (memory functions, etc.) that are a mark of the modern receiver: important, of course, as operating features, but not essential to the concept of a RADIO. (Cf. Aristotle: per accidens and per essenza.)

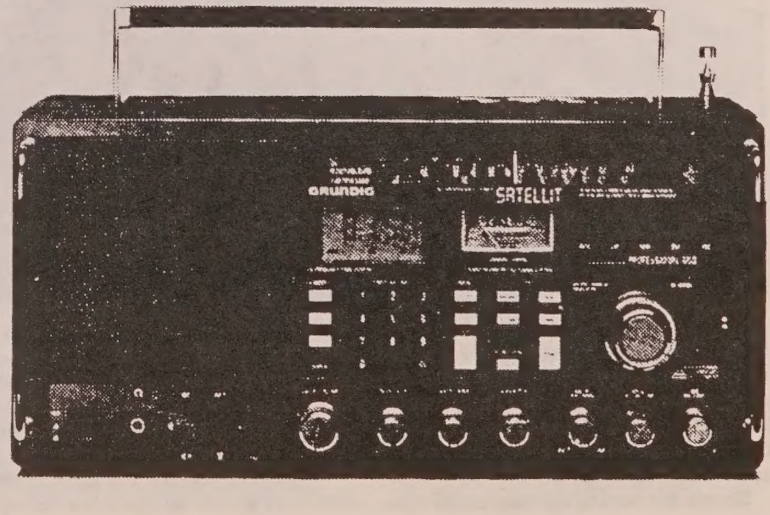


FRQ-80



THE WORD "PRO" has long been used as part of the model designata for shortwave receivers - a number of models produced over the years, beginning in the early 1930s, by the Hammarlund Company. These stalwarts, admired by radio hobbyists of other generations, included the COMET PRO, the SUPER PRO (in its several versions: 200, 400, 600) and the PRO 310. Now the designers of those radios (and contemporary users of them) would have found this little handful of radio, which Sony have designated as the ICF-PRO80, as nothing short of remarkable, and would have provoked locutions such as "incredible", "unbelievable", or their equivalents. And wouldn't it be fun if one could timetravel back to, say,1935, and walk into Hugo Gernsback's office and plop a PRO80 on his desk. No, he wouldn't have been surprised at the small size (90x182x50 mm [w/d/h]), the digital frequency presentation that appears when the power button is actuated, the tuning in precise 5 kHz (kilocycles per second in his day) steps, accomplished by means of the + and - scan buttons or by punching the appropriate numbered buttons on the keyboard (first hit the "DIRECT" button, select the desired frequency by means of button numbers corresponding to that frequency, and then push the "EXECUTE" button - or just let the radio automatically scan through the kiloherz looking for signals); nor would he have been surprised at the frequency range (150 kHz to 108 MHz, extendable to the range of 115.15 to 223 MHz using the FRQ-80 frequency converter), tho' we could have told him about receivers - single units - that can tune from 100 kHz to 2 GHz; nor would he have been surprised at such a complex radio, possible only because it contains no vacuum tubes but tiny amplifying devices electrically equivalent to hundreds of vacuum tubes; nor would he have been surprised at the dozens of other miniaturized components and the total absence of variable capacitors, every function of the radio being controlled by electronic impulses activated by pushbuttons or potentiometers: no, he wouldn't have been surprised at more radio that he had ever seen (and that no one will see for many many years to come) and yet can conveniently be held in the palm of one's hand; but you can bet he would have been totally fascinated, busily pushing buttons, tuning through the bands, then calling in son Harvey to have a look and listen. Hugo guessed the radio must be powerd by some sort of miniature atomic power source that had been developed in the latter years of the

GRUNDING SATELLIT 500
LW/MW/SW/VHF-FM



20th Century, so he was amazed to find it powered by 4 AA batteries.

So Hugo and Harvey took turns at the PRO80, punching in known frequencies of stations: Daventry at 15260, Berlin at 15200, etc., etc. - each loud and clear - even a fluttery RNE Moscow on 12000. Then they started scanning (the receiver scans in 5 kHz steps until a signal is encountered), with Harvey making notes for his "Short Wave Stations of the World" listing. But our "wormhole" to this particular bit of the past, which permitted our vist to the offices of Short Wave Craft, would soon be closing, so, in accordance with the "Prime Directive", we had no choice but to take the radio from them and hasten to the point of entry to return to 1991 (which, if this could be for real, we can assure, we most certainly WOULD NOT DO).

Fantasy over. Tho' an "out of this world" item in 1935 and for decades to follow, how well does the PRO80 hold up as a radio for our technologically glorious 1990s? Well, as a handheld portable, of the approximate size and construction of handheld Amateur and commercial transceivers, we find no serious faults with it; indeed, its hard to find amy minor ones. The manufacturers "Specifications" in the multilingual instruction manual (and a lot of instructions are necessary in order to make use of all of the units' functions: qua receiver, qua computer) indicate nothing as to the receiver's sensitivity, RF dynamic range and selectivity. And, since we have no means of measuring these three of the four most important performance characteristics of a radio (the fourth being audio fidelity), we will have to give a subjective appraisal, from the perspective of the non-technical but discerning SWL. We should perhaps have mentioned stability - formerly we would have - as a significant performance sharacteristic - as indeed it is - but staying on frequency (the old drift problem with which SWLs once had to contend - more or less) is simply no longer a matter that needs to be of concern to users of today's receivers, except possibly when one is using a cheapie that does not employ synthesized circuitry for frequency determination.

The PRO80 exhibits good "portable sensitivity" on the relatively short (approx 26½") telescoping antenna, which is used for SW/VHF including FM broadcast. LW/MW reception is by means of the usual built-in ferrite bar antenna. It is hard to judge "sensitivity" on the LW & MW ranges because of the high noise levels to which this QTH is subjected, especially on the low and lower frequencies, so weak but usable signals were it not for the noise may be present. I suspect that is the case and will confirm by taking the radio to a quiet location (see below); in any event, none of the untoward effects of overloading were noted and the selectivity permits alternate channel reception next to strong locals (one of our criteia of adequace of performance of radios that can be used for Medium Wave and FM broadcast reception). Medium Wave tuning is in 10 kHz increments (can be reset for 9 kHz for use in areas of the world where that channel spacing standard is used). Tuning from 150 kHz to 528 kHz is in 3 kHz increments; from 1600 kHz to 75.995 it is in 5 kHz increments in the AM or Narrow Band FM modes or in 50 kHz increments if the Wide Band FM mode is chosen; from 76 to 108 MHz tuning is in 50 kHz increments. The frequency readout on the LCD is to the 3, 5 or 50 kHz resolutions depending on the frequency range and/or mode. Fine tuning (by means of a variable pot - does not alter the frequency readout) is possible on the LW, MW & SW ranges and on the 30 to 76 MHz ranges in the AM-SSB modes only. The NBFM mode is available in all ranges up 76 MHz. WBFM is available from 30 to 76 MHz, and is the only mode available above 76 MHz (the portion of the spectrum portions of which are used in various parts of the world for FM braodcasting). Since there is no provision for selection of upper or lower sideband, SSB signals, whether USB or LSB, must be tuned by means of the fine tuning control for proper phasing. Selection of the SSB mode simultaneously activates the fine tuning provision. BFO and carrier phasing are not clean enough for acceptable "ECSS" reception. All of the various tuning functions/operating modes are activated by simultaneously depressing the function button and the pushbutton on the keyboard for the chosen mode or operation. A beep indicates that the desired selection has been made.

For AM reception, two orders of selectivity are available, labeled "AM NARROW" and "AM WIDE", which will accomodate all but the more demanding situations where sharper selectivity/better skirt selectivity would be desirable, but is of an order that one would expect from a good portable. Selecting the SSB mode also introduces "narrow" IF filtering. SSB tuning is a bit trickey, as per using a "BFO Pitch" control, and selectivity is not what one would desire for the best recovery of SSB transmissions, but the receiver is certainly usable for some Ham and Ute listening; actually, for a mere handfull of radio, we would say that it is quite good in that respect.

We didn't really miss the absence of a tuning knob, the frequency slewing by means of pushbuttons making it possible to cover a good bit of spectrum in fairly short order. Some may find having to perform three operations in order to select a frequency by means of the keyboard a bit cumbersome (hitting the "DIRECT" button, then punching in the frequency, then hitting the "EXECUTE" button). Of course, frequency (station) selection is facilitated by making use of the generous memory provision.

Going to a quieter receiving location (electrically speaking) revealed that the PRO80 will receive LW & MW signals certainly as well as one could expect considering the small ferrite bar antenna being used for reception on those ranges. Area beacons were audible as was the tourist info station in Frankfort on 530 kHz. There was pretty good daytime 80 meter reception on the short telescopic antenna, indicating that the receiver (in a quite location) has the potential for some tropical band reception.

We were quite pleased at this receiver's RF dynamic range, as there were no discernable evidences of strong signal overloading (mixer collapse in the presence of strong signals) while a good level of sensitivity is maintained. No station appears anyplace other than where it actually is. Indeed the dynamic range is so good, Sony did not find it necessary to include the usual attenuator or "RF gain" control, which makes the PRO80 unique among today's receivers, both portable and tabletop. We tried an outside aerial (our old 50' "longwire") on the PRO80 - not directly but through the Panasonic RD9820 antenna tuner/coupler. Results were good, enhancing the reception potential of the receiver, altho' attaching an external antenna is somewhat antithetical to the concept of the radio as a consummate portable. In any event, there was no nighttime 49 meter band overloading. Tho' dynamic range is good, reception of a weak station on the adjacent channel (5 kHz) from a strong one can be degraded because of splattering, even in the "narrow" selectivity position, but for the listening applications for which a radio of this size would be expected to be used, it does commendably well.

Noise limiting/blanking, not normally found in portables, is absent here also; nor is there any sort of tuning meter/indicator.

A word about broadcast FM performance: If RF dymamic range is good on the HF ranges, it is much less so on the 76-108 MHz range, the mixer succumbing to the local "rock crushers" - but actually it's no worse in that respect than our whoopsie-do R7000. No stereo FM from the headphone output.

The receiver's audio, emanating form the tiny oval speaker, is surprisingly crisp and clear. A provision for recording is provided but the output is low level, perhaps indended for recording on a cassette recorder with only a microphone input.

The only technical information provided by Sony on the PRO80 is that it is "dual conversion" on LW/MW/SW (presumably the "up-conversion" scheme common in synthesized designs) and "single conversion" on VHF-FM.

We did not check reception using the FRQ-80 VHF Converter, which provides frequency coverage from 115.5 to 223 MHz, not having at hand two more "AA" batteries to power it.

The scanning-memory provisions the receiver provides, not gone into here (consult the catalogues), more elaborate than one would expect on a receiver of this size, should be an appealing feature for those who find these facilities useful.

NEL CONCLUSIO: We were impressed with the overall performance of this compact, well constructed, easy to operate, handfull of access to "world-band radio". If you're looking for a "cut the mustard" (has the origin of that phrase been presented on the VOA's "Words and their Stories"?) portable approaching professional communications standards, the Sony PRO80 can be recommended. Suggested "List" price is $499.95, but look for discounts of approximately $120 from that price. Mfr's warranty is one year.

[Yes, Radio Shack, in their model designata for their scanner line, also use the word "Pro"; vide supra.]

FOOTNOTE TO THE ABOVE re PRO80 IF selectivity: tho' we saw no statistics on the specification sheet in the manual, the UNIVERSAL COMMUNICATIONS CATALOGUE (available from the address to be given at the end of these reviews) shows a 50 dB down selectivity of 6 kHz Wide and 3.8 kHz Narrow - which is good for a portable, perhaps a bit better than our subjective impression, perhaps because of skirt flaring above the 50 dB point.

WE WILL NOW TURN OUR ATTENTION to a portable of a somewhat different concept of that type of radio than the one just discussed: the considerably larger Grundig SATELLIT 500 (31x18x7 mm), and also, in some not quite the same ways, an impressive performer. Spectrum coverage is confined to the Long Wave, Medium Wave and Shortwave segments, and VHF-FM, the actual frequency coverage being 148-357 kHz (Long Wave Broadcast), 513-1611 khz (Medium Wave Broadcast), 1612-30000 kHz (Shortwave) and 87.5-108 kHz (FM Broadcast). Tuning is accomplished by means of a tuning knob, direct keyboard entry of the desired frequency, pushbutton frequency slewing, or programmed memory selection. Will also, when so programmed, provide selection of memorized stations, which may be entered both by frequency and a combination of letters (and numbers) serving as abbreviated names for international broadcasters or specific station call letters. Tuning (via the tuning knob) is either in one kHz or 100 Hz increments on the LW/MW/SW ranges, depending on which reception mode is selected with a positive detent at each one kHz or 100 Hz point (an unique feature). With one kHz resolution 50 kHz are covered with each knob revolution; that is reduced to 5 kHz per revolution with 100 Hz resolution: so the tuning rate is quite slow, requiring the keyboard to be used if a frequency at some remove (even in the same meter band) from the one tuned to is to be selected. Keyboard frequency selection requires only that the selected frequency be punched in followed by hitting the "Frequency/m Band" button (or, by this means a "Meter Band" only may be selected to be tuned through. On VHF-FM (87.5-108 MHz), tuning is in 50 kHz increments, a detent at each 50 kHz point.

We found this receiver to perform very well in virtually every respect. Signal pickup using the telescoping antenna is very good; indeed, attaching an external aerial offered no significant, if any improvement: using the Panasonic RD9820 antenna coupler/tuner did not elicit any peaking of signals or noise (mismatch?). The '500 "front end" may be "peaked" by depressing the "Mono" button and simultaneously rotating the tuning knob until maximum signal or noise is achieved (SW only).

This is the first receiver we have tried that incorporates a form of "synchronous detection", ac-

tivated by depressing the SYNCH button. This reduces the tuning rate to 100 Hz increments, allowing tuning into the clearest sideband should interference be present. Tho' there is a slight improvement in audio fildelty when the "synch" mode is switched in, it is slight, and selective fading is not ironed out as it is when using "non-synchronous heterodyne detection" (manually phasing the BFO with the upper or lower sideband of a full carrier signal) - the way we have listened to SW on our ICOM R70 for many years. But the produced audio, by shortwave standards, is quite pleasant to listen to. Many would probably find it preferable to NSHD, which tends to attenuate lower frequencies, reproducing the portion of the sideband containing the higher frequencies, resulting, at times, in a somewhat tinny, "telco", sound. A slight fault: as one tunes away from the center-of-carrier, at about the 600 Hz point, a low level heterodyne starts to become discernable, increasing in frequency as successive 100 Hz increments are tuned through (weak "bagpiping"); but modulation levels are generally high enough to prevent these heterodynes from being bothersome. We found an offset of about $\pm$ 500 Hz to yield the best results with respect to audio, "lows" not lost while still favouring a sideband. In addition to "synch", USB and LSB (upper and lower sideband) modes may be activated by means of the keyboard, there being a pushbutton for each. With either SSB mode, the tuning is in 100 Hz increments - but there is no provision for fine tuning between the 100 Hz points - in our view, the receiver's only major operational deficiency - so the best phasing ("zero beat") is often not possible. This was a bit disconcerting when listening the other evening to RFPI's SSB transmission in the 40 meter band, which the receiver would have recovered perfectly if it's LO could have been shifted in frequency by just a few cycles. This deficiency generally precludes successful NSHD ("ECSS") reception.

In the "non-synch" mode, that low level heterodye can be heard at the 1 kHz, 2 kHz, points, and until the received signal is tuned out.

Two positions of IF selectivity are available: "WIDE": approx. 6.8 kHz, and "NARROW": approx. 3.8 kHz, the dB point on the selectivity curve not being indicated (this from the instruction book). As would be expected, audio fidelity, whether or not in the "synch" mode is better in the "WIDE" position, but good listenability is maintained in the "NARROW" mode, especially with slight detuning in the "synch" mode. We found the selectivity sufficient for effective SW broadcast listening.

The illuminated liquid crystal display shows tuned frequency and all other operating information. A "dancing bar" moving along a scale calibrated 0 to 5 is the electronic tuning/signal strength indicator.

The up-conversion/dual conversion synthesized receiver has a 1st IF of 54.5 MHz and a 2nd IF of 450 khz on LW/MW/SW, while for the VHF-FM range a single conversion circuit with a 10.7 MHz IF frequency is employed.

The usual built in ferrite bar antenna is used for LW/MW reception, requiring the radio to be rotated for optimim reception in different directions. So far as we could tell through the locally generated noise LW & MW reception was acceptable with respect to sensitivity with good channel separation, especially when "narrow" selectivity is used; locals, with "wide" selectivity, sound very good. Should provide a lot of good "AM Band" listening on cold winter nights.

Is the dynamic range problem finally being solved, even with respect to portables, at least high quality portables with which we have been concerned here? Because the SATELLIT 500, as we heard it, exhibited none of those unfortunate consequences of strong signal overload: stations were found no place other than their assigned frequencies, no crossmodulation, no "images" with most creditable sensitivity on the telescoping "whip" antenna. We suspect there was careful "front end" design of this receiver since it was designed primarily for the European market, and, therefore, would have to be capable of contending with very high continental signal levels. An attenuator control (DX/LOCAL) is provided, but we never had occassion to use it.

The SATELLIT 500 can be operated with or without AGC, the AGC on/off switch being ganged to an RF gain pot to be used with AGG off.

There is a heterodyne at each 1 MHz point - not uncommon in systhesized receivers and not a problem.

But these is a bit of a problem with spots of wideband hash above 20 MHz, evidently caused by local FM stations engaging in spurious mixing with the LO (noted a similar instance in the 15 meter band with the PRO80). Also, the receiver seems to undergo a general deterioration in performance on the higher frequencies, tho' 13 meter broadcast reception remains pretty good. Sensitivity drops off (poor CB and 10 meter reception) tho' the receiver's high hiss level makes it sound like what old timers called a "hot" receiver: but this appears to be internally generated noise. Also, the "bagpiping", when tuning through a carrier, is gurgly, and 10 meter SSB reflects this instability, the audio being on the raspy side (not the case on lower frequencies). But this does not compromise the receiver's ability to produce very good shortwave broadcast reception, both in regard to sensitivity and audio quality, on the lower frequencies.

We were very impressed with the performance of the SATELLIT 500 on FM broadcast (87.5-108 MHz). The headphone stereo is excellent. And the RF dynamic range is surprisingly good: little evidence of overloading from the FM rockcrushers, perhaps just a little low level hash a couple of places but nothing to interfere with reception: indeed, the band is the cleanest we've ever seen in a portable

used at this QTH, and superior to any "FM" receiver/tuner we've used here except the old Kenwood analogue tuned, non-synthesized, FM Tuner with the "five gang" "front-end". Certainly superior to the afore mentioned R7000, which, on a telescoping "whip" of the same length as the one used on the '500 is a disaster area on FM broadcast (wonder if the new '7100 will be any better with respect to dynamic range?). Cincinnati and Louisville FM stations that the '7000 wouldn't touch were receivable in stereo. With good quality earphones, listening to FM stereo is very comparable to listening to a good hi-fi system. (We're trying to contain our enthusiasm here.) The telescopic antenna, which can be securely locked in any position, is positionable for the most favourable reception.

The '500's recording (or external amplifier) output - by means of a secure "RCA jack" instead of the usual miniature phone jack - is at a level sufficient to drive any recorder (provides only for mono recording; FM stereo recording would have to be accomplished from the headphone output).

No complaints in regard to "ergonomics" except we would have found it a bit more convenient if the volume control had been on the right hand side below the tuning knob (where the AGC/RF gain controlis located) instead of on the left side, but that's where the tone controls - bass, treble - are.

An AC mains adaptor is included in the package; must make certain it is set to the proper local mains voltage before use.

TO SUM UP: we would have to say that the SATELLIT 500 can provide a most pleasant, even exciting, listening experience for those whose primary interest is in listening to the full panoply of broadcast stations radio provides, which includes those on Long Wave, Medium Wave, Shortwave and VHF-FM. The audio power output, which we would estimate at about 1.5 watts RMS, is sufficient to provide good clean audio at normal listening levels and through headphones. This, coupled with the low distortion demodulation circuitry (synchronous detector), the good sized speaker and the individual bass and treble controls (increase or cut in both instances), insures outstanding audio, especially for a portable radio (albeit among the larger ones). Tho' not serving the purposes all that well for certian kinds of DXing (mostly because of the absence of full fine tuning), the '500 is designed to - and does - serve the interests of the radio broadcast listener, very much including (as it would in Europe, the area of the world the designers of the radio primarily had in mind) the shortwave listener, wherever he or she may be, very well indeed!

The suggested "List" price of the '500 is $749.95; look for discounts in excess of $200. The manufacturer's "limited" warranty is for one year.

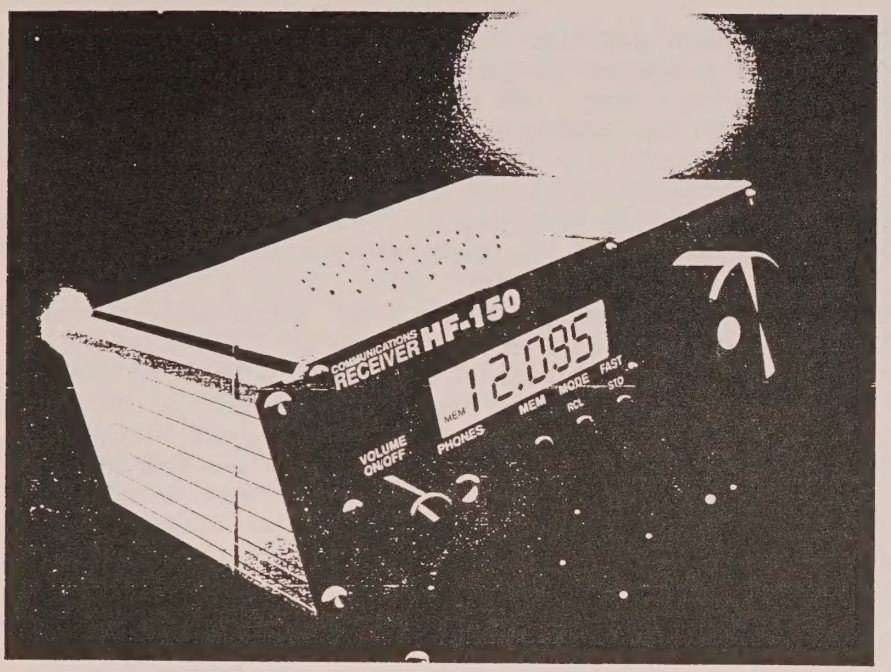
The Sony PRO80 - the ideal travel radio because of its small size and good performance (tho' its price might be a bit too much to risk loss) and the Grundig SATELLIT 500, one of the most listenable of portable radios, were made available to us through the courtesy of Fred Osterman and Universal Radio Inc., 1280 Aida Drive, Reynoldsburg, OH 43068 USA (Telephone: for orders 800-431-3939; for information (614)866-4267). Contact UR for one of the best equipment catalogues in the industry. A new publication from UR is Buying a Used Shortwave Receiver, with useful information for the prospective receiver purchaser who wishes to explore the used equipment market. Avaliable from the above address: in conjunction with the book, you might request Universal's current listing which includes just received new equipment and several pages of pricing on used and demonstrator units Price of the book is $3.95; of the used and other equipment listing, 50¢. Nominal price of the current general catalogue (92-01) is $2.00 but is now free 4th class, $1.00 if you wish 1st class delivery.

ROBERT SWAN (MD) WRITES: "I got a Drake R-8 and I thoroughly enjoy it: the good audio, the selection of 5 selectivities, the outstanding Passband Offset, the useful synchronous detector. The metal cabnet looks good and I have no problem with the thinness of the metal. It is a table model radio, not a portable to be hauled around. Drake put the quality where it counts, on the inside."

Except for a less than enthusiastic review on Media Network, we continue to hear hardly anything but good things about the R-8. It seems to be impossible for Drake to build anything other than an excellent receiver, either satellite or shortwave.

In addition to his remarks on the R-8, Bob asks: "I wonder if other shortwave listeners improve on the sound of broadcasts by listening to two (2) receivers at once? Sometimes I will have a kind of frequency "diversity". A small time difference (a few milliseconds) adds depth. A larger time difference becomes quite disconcerting and does not add to clarity."

The type of "diversity" reception which Bob describes does have the potential for improved fidelity/intelligibility. By "frequency 'diversity'", we assume Bob means being tuned to the same broadcaster on two different frequencies, listening to both frequencies simultaneously, where there would be differences in such effects as selective fading, and the minute time difference caused by different signal paths could produce an enhanced dimension in the perceived sound. Of course, if there were a considerable (relatively speaking) time difference as the result of satellite delay on one channel, this technique would not work. We imagine the best listening would be via stereo headphones, a means being devised whereby one receiver would feed the "left channel" and the other the 'right channel". As mentioned some time ago, we have had good success listening to shortwave broadcasts in synthetic stereo via an amplifier that incorporates a stereo synthesizer. Seems to "open out" the sound (incorporating an equalizer in this type of set-up can also be useful). We didn't try the SATELLIT 500 in synthetic stereo, but imagine it would have worked well. And results from a receiver incorporating the type of audio recovery circuitry as used in the Drake R-8 should be very good indeed.



THE LOWE HF-150

Lowe Electronics of Great Britain, a firm that has earned a reputation for producing solidly constructed, good performing, shortwave receivers are introducing a new model, the compact (185x180-x60mm) HF-150 (manufacturer's information via ROBERT SWAN).

"No flimsy boxes here," goes the blurb, "just solid hard alloy casings, metal panels and machined parts, right down to the silky smooth tuning control and carefully crafted carrying handle supports. This level of mechanical strength carries the bonus feature on ensuring excellent stability [mechanical] and shock proofing. Take the HF-150 anywhere - it will handle more beatings than you can."

The tuning range of the HF-150 is from 30 kHz to 30 MHz, the entire range traversable by means of the tuning knob, the rate of frequency change varible according to the speed with which the knob is rotated. Pushbutton tuning in 100 kHz steps is possible by means of a "FAST" button. The usual reception modes are provided: Sideband (Upper and Lower), CW and AM, "but also included is an all new phase locked AM system which allows selection of either synchronous upper or synchronous lower sideband AND synchronous double sideband. This is the ultimate arrangement for coaxing the best from poor [difficult to receive] short wave broadcasts, and can virtually eliminate the effects of selective fading."

Two IF bandwidths are provided: 2.5 kHz and 7 kHz (dB point on the selectivity curve and its shape factor not indicated); selectivity selectable independent of reception mode. The frequency synthesized first LO (the receiver is of a double conversion configuration) provides (now routine) frequency stability and frequency readout accuracy, tho' this receiver provides readout only to the kHz (this is against the present trend to provide readouts at least to .1 kHz) readable on an LCD display. The LCD is also used for displaying other operating information.

60 memory channels are available, in which may be stored the frequency and desired reception mode for selected stations. The manufacturer stresses the receiver's ease of operation, being one "to use and enjoy; not one which baffles you with multicoloured buttons and unnecessary useless gimmicks."

Good audio quality is claimed, whether listening to the radio via its built-in loudspeaker or on an appropriate external speaker (one that can reproduce the audio of which the receiver is capable).

The receiver requires 12 v. DC for operation, available from the supplied AC mains adaptor, or internal batteries, or another external 12 v. DC source. The internal battery requirement is 8 AA alkaline or rechargable Nickel Cadmium types, the latter automatically rechargable when the receiver is connected to a 12 v. DC source.

A coaxial antenna input is provided for a low impedence or "whip" type antenna; terminals for a wire antenna arrangement are also provided. Interestingly, when the antenna selector switch, which is labeled "NORMAL" or "WHIP", is switched to the latter position an RF pre-amplifier is activated, so that the whip is in effect functioning as an indoor active antenna. An "ATTENUATOR" position is also provided should effects of signal overloading become apparent.

A tape recorder jack is provided. There are outputs for external speaker and headphones.

As an accessory, a keypad, is available; but it is not of the familiar wireless type, being connected by a cable to a socket on the rear of the set.

Tho' the frequency readout is only to the kHz, the receiver's synthesizer resolves to 8 Hz (a rather odd figure) steps.

The manufacturer provides no suggestion as to the receiver's sensitivity or RF dynamic range, but a guess would be that it is entirely adequate in those respects. Another guess would be that we have a "tabletop" performer in a portable size package. But without a tuning indicator/meter?

Projected price of the Lowe HF-150 is £299 (approx. $530).

IS THE HEATHKIT SW-7800 still being marketed? According to a catalog clipping from ALLAN J. MUI (NY) it was through 1989. Have any among you had any experience with this receiver (which had a kit price of $299)? We understood there were problems with the earlier version of this receiver, but it was later improved. But it's semi-synthesized circuitry (LC VFO) and manual bandswitching of the antenna input filters make the receiver representative of 1970s' technology. And do you remember those fine "Collins-type" receivers Heath once offered - one configured for the Amateur bands, the other for the international broadcast bands?

RADIO SHACK UPDATE (John Norfolk, OK): The latest addition to the Realistic line is the DX-380 (RS's version of the Sangean ATS 808), catalog number 20-213, list price $179.95, and is the same receiver introduced into Canada earlier this year. The problem with this radio (from my viewpoint) is that while it is more compact than the DX-440 it does not tune SSB signals, which automatically rules it out as far as I'm concerned, so I will not be buying a -380.

The DX-380 is NOT the same radio as the DX-390 which is in the latest Radio Shack catalog (catalog number 20-214). The -390 is RS's version of the new Sangean ATS 818, which may or may not be available from Sangean at this time. The manager of the local storesays that the DX-390 will be made available eventually, but not in the immediate future. Also, while a clerk at one store told me that the -380 was replacing the -440, the manager at my local Shack said that his records still show the -440 active, which means that its current sale price of $149.95 is NOT a closeout and after Christmas the radio will go back to its original price [$199.95 - the Sangean equivalent can be found for $10 to $30 less -1c]. As I needed a new radio desperately (my DX-440 is slowly dying after eight years - the keypad is all but dead - and my original -440 has an annoying bell tone, something which has never been reported elsewhere except by me, though it was present on some early samples - I think it has a defective RF gain control, though they said it was OK when I had it checked some time ago) I took a chance and bought another -440. (I would like to buy a Grundig from Classical Recordings but the one's I want are beyond my financial means while the ones I can afford are unsuitable for much the same reasons the -380 is, but even more so.) Also, the catalog number on the -440's back, box and manual has a "D" suffix which, while some may interpret it as meaning "digital", indicates that the product has been changed ("improved" as they would say) since its introduction. The booklet with the new one is basically the same as the original (it even has the same old frequency list) but it now includes the specs. [All of this comports with the DX-440 we recently purchased - 1c.]

...and if the -390 does show up right after Christmas I will be very upset...perhaps they have an oversupply of 380's and 440s and are waiting until they sell out, or could it be that Sangean is having problems with the new one? (The 818 is to exist in two versions, one with a built-in cassette recorder.)

One comment about your [1c's] remarks on the -440 in REF/RIB 140: Do not confuse the Sangean ATS-803 with the ATS-803A, which are not quite identical (the first, if I remember correctly, only had one bandwidth). The -440 is the -803A. (A similar case: the old DX-300/-302; one an "improved" version of the other.) [9 December 1991]

[I was careless - 1c.]

FURTHER FROM JOHN NORFOLK [12/12/91] (After some remarks on another matter - which we don't have room for here but will include next time - John writes):

...a couple of comments on my new DX-440 vs. the old. It seems that the newer one may be a mite more sensitive than the old (though that may be due to the older on aging over the past three years, even though I never used it much) [to what degree do solid state devices deteriorate with age? - any research it that area? -1c], and the stereo balance control on the first, when moved to the left position, would still allow some sound to be heard in the right channel (and vice versa), whereas the new one deadens the right channel completely (and vice versa) as a true balance control would (through the headphones/stereo patch).

Ain't that wierd department: RS says to use the AC adapter #273-1455 for the -440, but if you look on the adapter's back it clearly says: "For use with cassette players and radios without ant. terminal". Since the -440 has an antenna terminal, wouldn't this adapter be unsuitable? Also, the adapter puts out [can be used with a device that draws no more than] 300mA, whereas the manual says the -440 requires 400mA (I use the #273-1651 adapter, more expensive but it doesn't say "for use with...radios without ant. terminal" and has a 500mA output [can be used with devices requiring that much current].) And as for a review of the new DX-380, one of sorts has already appeared in REF: 1c's review of the Sangean ATS 808 in RIB 133 (published May 1990). But I await the DX-390.

We are puzzled as to what difference it would make as to whether a radio provides for an external antenna in regard to the use of an AC adaptor. The only significant factors in regard to choosing an AC adaptor are: is it the correct voltage, is it the proper polarity, and does it provide sufficient current for the device with which it is to be used. The DX-440 requires an external power supply that is center conductor negative. We have a PS for our -440 under construction, but it hasn't been completed yet. Sometimes the "store bought" AC adaptor/power supplies are not as well filtered as would be desired, thus resulting in some low level hum. Battery life in the -440 is not particularly good. It should be noted that some "AC adaptors" are only transformers that reduce the line voltage to low voltage AC, the power supply providing DC voltage being in the unit itself. Never use one of these devices with a unit that requires DC input, and never use an adaptor providing DC output on a device requiring AC input. An adaptor(PS) generally comes labeled with all of the pertinent electrical information pertaining to it. Before using, make sure it's compatible with your equipment.

"SOME OF OUR YESTERDAYS" was the title of the Voice of America's 50th Anniversary program, which was broadcast (we assume at various times) on 23 Feb. (We caught it following the 15:00 UTC news via the satellite feed on Spacenet 2, Ch. 3, 7.605 MHz.) We found the program to be a bit too self-serving and would have liked a bit more archival material. But it was interesting to hear again "Yankee Doodle" as it was played in the early days of VOA and the opening of the initial German language broadcast, which was as we remember subsequent broadcasts. The radio jamming the Nazis employed was fairly accurately described; we remember it as 3 tones transmitted in rapid succession (with pauses for Morse identifier), very similar to a component that sometimes occurs in the "bubble jamming" that today emanates from the Middle East. Is there no extant recording? At night we would hear the 49 meter band filled with these noises but didn't really know what they were until we heard a special program Crosley's WLW put on regarding the placing into operation of Crosley's high powered (250 kw ea) transmitter complex (WLWO, WLWR, etc.) at Bethany: a recording of the jamming was played to demonstrate the necessity of higher powered transmitters (this was 1942? early 1943?).

Voices heard included those of John Housman, the actor, and the VOA's first director before the broadcasting service got its name, who described the early days and some of the problems.

It was not pointed out that during the War the VOA was transmitted on facilities provided by private operators of of shortwave stations like Crosley, NBC, GE and World Wide Broadcasting. Mention was made of the American Broadcasting Station in Europe (ABSIE, Amerikanischen Funksender in Europa), which was radiated from transmitters provided by the BBC. How many times have we mentioned our fondness for listening to "Report to the Underground" (why in English?) on ABSIE? (A program that greatly reminded us of it was the English segment on RFE's Czechoslovak service.)

The VOA's post-War role was discussed and its "going to war" again as demanded by the Korean & Viet Nam Wars as well as its Cold War function. The VOA also covered such stories as the Moon landings and Watergate - the latter being a bit of a problem for the Nixon appointed VOA head.

An item in the program demonstrating what was supposed to be Soviet jamming sounded simulated - a type of heterodyne jamming rather than the white noise & FMed Mayak type jamming which was most familiar to SWLs.

The VOA's first broadcast to the USSR was made on 11 Feb. 1947.

The concept of "Special English" was explained, programs in SE beginning in October 1959.

A statement by Elmer Davis, whom President Roosevelt has appointed to head the Office of War Information, was read by someone, not identified, but presumed to be Davis (since other voices had been authentic) - but it wasn't, as any old timer familiar with Davis' distinctive "drawl" would recognize. (The VOA operated under OWI juristiction.)

Stressed was the VOA's integrity and dedication to telling the truth about America, "warts and all". During the Ford administration an idealistic statement of policy for the VOA was issued. But among the listed functions of the VOA is to explain the policies of the American government - that is, of the Administration that happens to be in office. In our view this can result in a compromising of other stated good intentions.

With respect to the above nothing was said about the VOA's role as a propaganda arm for the Reagan-Bush Administrations; nor was there mention of scandel in regard to personnel problems, etc.

(Query: Didn't the VOA once use "Columbia the Gem of the Ocean" as an interval/theme? Unless memory trick us, we believe that was the case.) - 1c GH: THEY CERTAINLY DID; I REMEMBER IT WELL, AND WISH THIS MAJESTIC THEME WOULD COME BACK. ENOUGH Y. DOODLE, ALREADY!

RIB HAS BEEN A DEFACTO QUARTERLY. PUBLICATION SCHEDULE IS VARIABLE AND OPEN DEPENDING ON GH'S OTHER ACTIVITIES, BUT IN BOTH 1991 AND 1990, FOUR ISSUES WERE PUBLISHED, AS WERE FOUR EACH OF DX LISTENING DIGEST. WE ALWAYS HOPE TO HAVE TIME TO PUBLISH MORE, SO CAN'T SAY HOW MANY WILL REALLY EMIT THEMSELVES IN 1992, AND CAN ONLY ASK SUBSCRIBERS TO BE AS FLEXIBLE IN THEIR EXPECTATIONS. SO IN EFFECT YOU HAVE BEEN PAYING (US RATE) $10 A YEAR FOR RIB, SINCE $25 GETS YOU 10 ISSUES OVER WHATEVER SPAN! REGULAR LISTENERS TO WORLD OF RADIO WILL BE THE FIRST TO KNOW WHEN A NEW ISSUE HAS BEEN PUBLISHED. IF STILL IN DOUBT WHETHER YOUR SUBSCRIPTION IS FOULED UP, PLEASE ENCLOSE A SASE OR SAPC WITH YOUR INQUIRY AND ALWAYS INCLUDE THE LABEL CODE NUMBER. CLOSING DATE FOR THIS ISSUE WAS 10 MARCH 1992. DXLD #36 TO BE PUBLISHED SUBSEQUENTLY. THOSE WHO HAVE ORDERED SAMPLES OF EITHER SINCE MID-JANUARY MUST HAVE BEEN WAITING FOR THESE NEW ISSUES TO BE PUBLISHED, SINCE EXTRAS OF PREVIOUS ISSUES WERE EXHAUSTED. WE COULD HAVE MORE EXTRAS OF EACH ISSUE PRINTED, BUT THAT WOULD LIKELY ENCOURAGE PUBLICATION EVEN LESS OFTEN. COMMITTED TO AN INFLEXIBLE WEEKLY DEADLINE FOR WORLD OF RADIO BROADCASTS, A LOT OF OUR EFFORTS NECESSARILY GO INTO THAT, AND INFO WHICH WOULD BE OUTDATED IN PUBLICATION IS GIVEN PRIORITY ON AIR. YOU DO NOT "PAY TO LISTEN" TO WOR, BUT IT IS VERY IMPORTANT THAT YOU VOLUNTARILY SUBSCRIBE TO THESE MAGAZINES SO WE CAN CONTINUE TO AFFORD TO DO THE BROADCASTS. THE NEW MEXICO ADDRESS SHOULD REMAIN IN EFFECT THROUGH MAY; THEN PROBABLY BACK TO OKLAHOMA, AND IN ANY EVENT BOX 1684, ENID OK 73702 REMAINS OUR PERMANENT CENTRAL FORWARDING ADDRESS.

THE COVER EMPIRE OF THE AIR: THE MEN WHO MADE RADIO WAS A BIG EVENT ON PBS-TV IN LATE JANUARY, ON SARNOFF, DE FOREST, ARMSTRONG. A SESQUIHOUR RADIO VERSION WAS ALSO PRODUCED; CHECK WITH YOUR PUBLIC RADIO STATION FOR SCHEDULING. IN SOME AREAS SUCH AS LAS CRUCES WHERE IT WILL RUN ON KRWG 90.7 IN EARLY APRIL, IT HAS YET TO APPEAR. ILLUSTRATION FROM OETA ODYSSEY VIA JOHN NORFOLK, OKCOK.

REVIEW OF
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